A Look Inside Lance's Portfolio, by Dan Dorfman

Why Stanley Siegel Drives You Crazy

Hello, Allie: Sherman Rates the Giants and Jets

E DOLLAR

SEPTEMBER 12, 1977

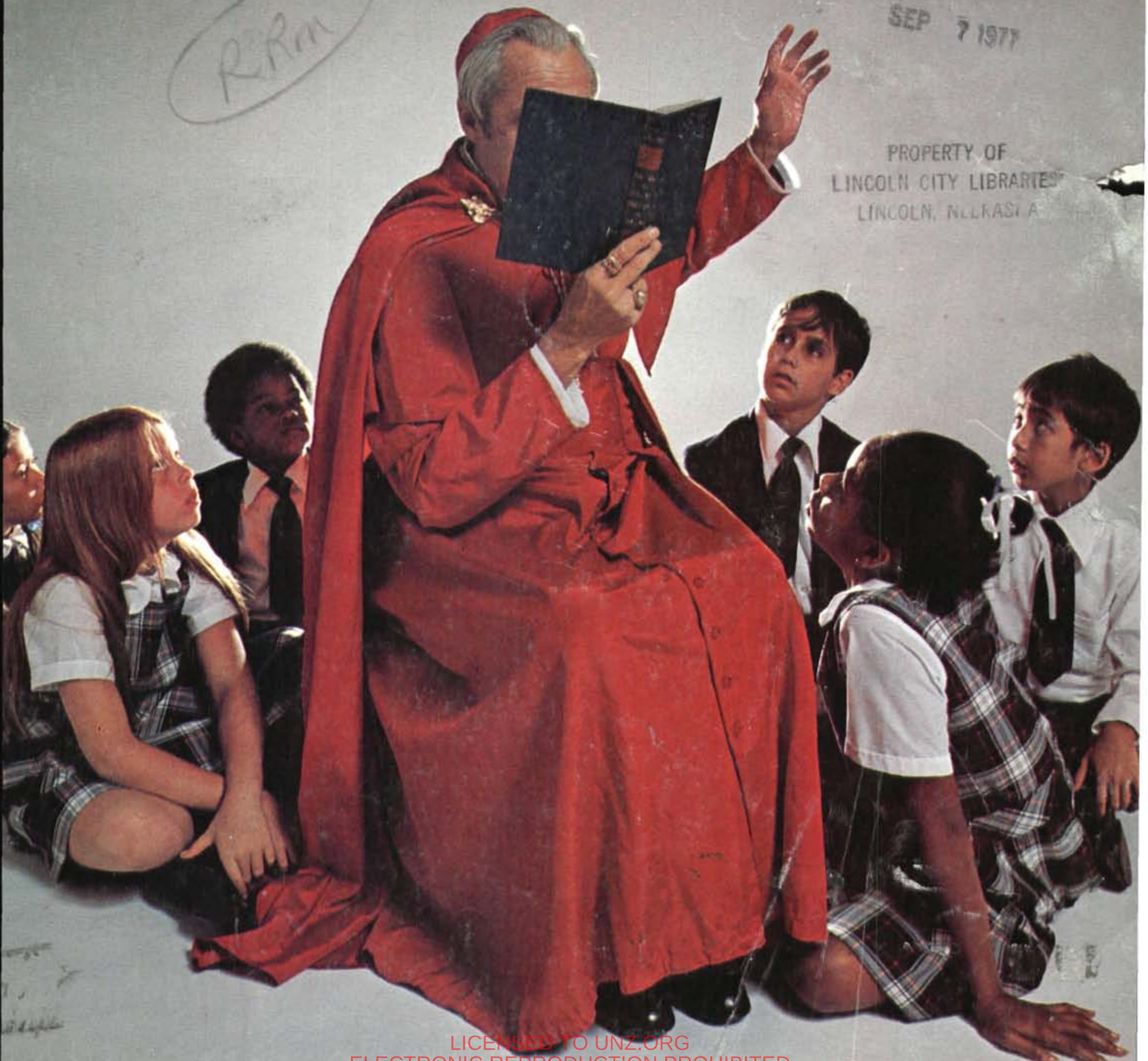
NEW YORK

u Don't Have to Be Religious to Like Catholic Schools

RERm

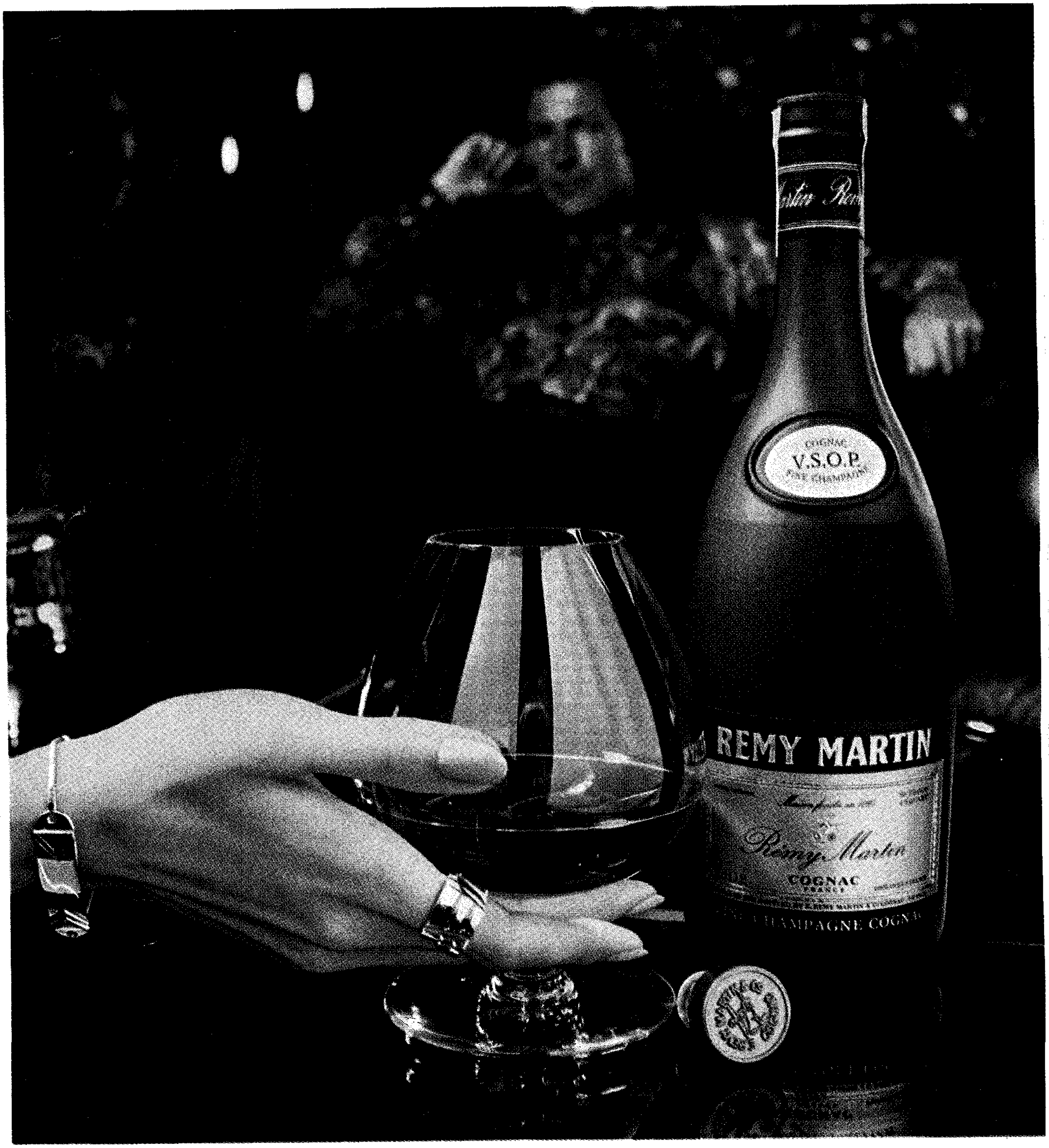
SEP 7 1977

PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA



Have anything you want before dinner.

After dinner is reserved for Remy Martin.


COGNAC
V.S.O.P.
FINE CHAMPAGNE
REMY MARTIN
Rémy Martin
COGNAC
CHAMPAGNE COGNAC

Only after dinner can you devote the time and attention that
Remy Martin cognac demands—and so richly repays.
And no other cognac—no other drink—can so enhance your
best hours.
Forget the compromises of the day.
After dinner is reserved for Remy Martin and you.

80 Proof. Renfield Importers, Ltd. New York

Rémy Martin®
V.S.O.P.
FINE CHAMPAGNE COGNAC

The after dinner drink

We've got news in store for you! ★

macy's

Young Collectors take it easy

Soft and easy, that's the big news for Fall in Young Collectors, the department at Macy's that's named after the savvy young women who shop there. Women who demand fashion that's as versatile as the lives they lead. And that means pieces that mix, match and update anything. Like the skirts and tops we show here, in Misses' sizes (for people who aren't just Junior League). Come pick up our easy pieces in Young Collectors on 3.

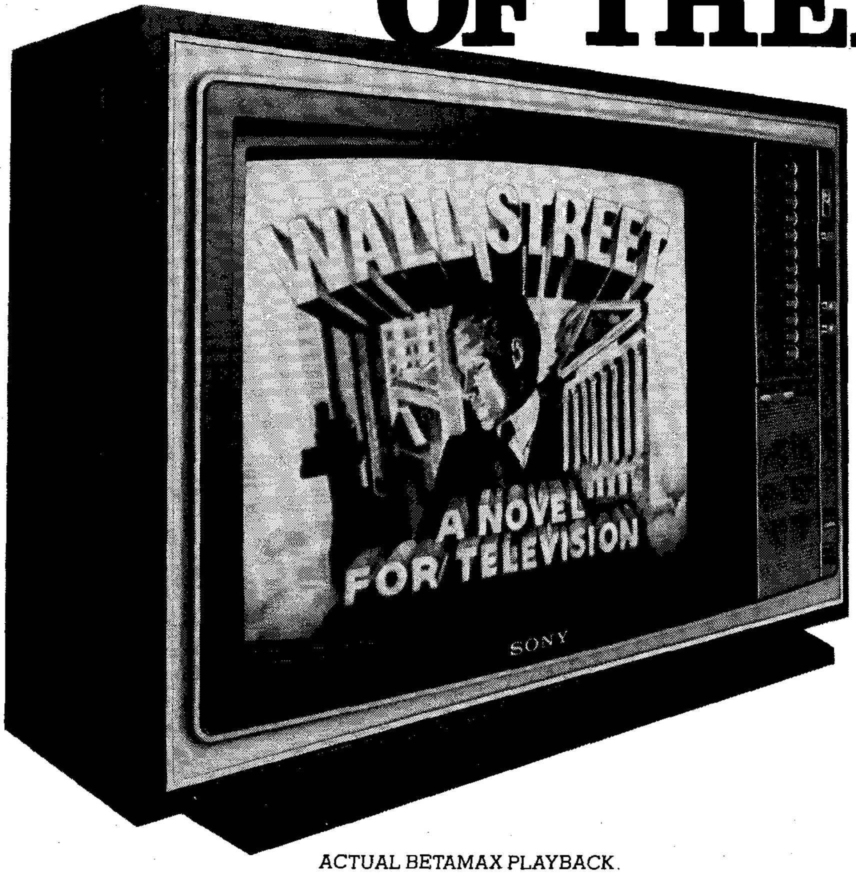
THE SKIRTS from Dudley in 70% wool/30% polyester flannel, 6-14.
The dirndl in grey and camel, 40.00. The button-front in brown or grey, 44.00.

ON TOP: The Amanda tie blouse, white or antique rose polyester Crepe de Chine, 6-16, 25.00.
The SWI furblend blouson cowl in terra cotta, oatmeal, heather grey, S,M,L. Lambswool/angora rabbit hair/nylon, 40.00.
Challis shawl by Ray Straus, 25.00.

Macy's Herald Square, NYC, 10001, and the Macy's near you. Sorry, no mail or phone.

Sony's Betamax Deck:
It automatically
videotapes your favorite
TV show, even when
you're not home.

THANKS TO OUR NOVEL IDEA, YOU'LL NEVER MISS A CHAPTER OF THEIRS.



ACTUAL BETAMAX PLAYBACK.

© 1977 Sony Corporation of America. SONY and Betamax are trademarks of Sony Corporation.

You've been following that seven-part TV novel for six weeks now.

Tonight, the climax! Alas, tonight also a business dinner.

Whew! Lucky thing you have a Sony Betamax videotape deck.

Because while you're out going about your business, Betamax is home going about its business of videotaping that TV show, so that you can play it back when you get home.

You just plug Betamax into your TV (any brand TV), stick in one of our two-hour cassettes and set the automatic timer. Betamax will automatically tape that show while you're out.

The cassettes, of course, are reusable—just rerecord over them.

And Betamax also, by the way, can videotape something off one channel while you're watching another channel.

Just in case chapter seven is on the same night as World Series game seven.

BETAMAX

"IT'S A SONY.®"

THE LEADER IN VIDEO RECORDING

VOL. 10 NO. 37

CONTENTS

SEPTEMBER 12, 1977

Page 41

Give Us a Kiss, Stanley

By Jonathan Reynolds

He leers, he weeps, he kisses the camera, he asks the positively outrageous question. Furthermore, he has the utter nerve to let himself be psychoanalyzed on TV. He's Stanley Siegel, the host of the Channel 7 morning talk show that will soon knock WNBC's venerable *Not for Women Only* right out of its time slot. *Where* will he go from here?

Page 46

Hello, Allie: Sherman Previews the Giants and Jets

By Allie Sherman

Former coach Sherman, who left the Giants in 1969 and today is a soccer fan, still loves football. In this issue he looks at the Giants and the Jets.

Page 48

Learning a Lesson From the Catholic Schools

By Robert Hoyt

Catholic schools in New York are struggling but very much alive. Many people feel they offer children a better education than their public-school counterparts—and for less money. Robert Hoyt set out to discover why and how.

Page 56

The Best of the 5-&-10s

By Elin Schoen

The bargains at the city's five-and-ten-cent stores are looking better and better. Ms. Schoen has scoured Woolworth's, Lamston's, and Kress and has come up with a load of her favorite things, from "pearls" to French cookies. Best of all, her finds range in price from a mere 15 cents (for doughnuts) to a high of $10.99 (for a sleek portable wine rack).

Page 59

Bert Lance: A Fool and His Money . . .

By Dan Dorfman

We got our mitts on Lance's stock portfolio. Would you believe junk stocks, high fliers, gold, and even a bankrupt company? And this is the man managing the country's budget.

Page 62

"At Random": Cerf on Cerf

By Bennett Cerf

In 1923, publisher Horace Liveright took a wide-eyed prospective employee named Bennett Cerf to lunch at the Algonquin, and a colorful chapter in the history of the book business began. This excerpt from Mr. Cerf's reminiscences takes him from his early days as a salesman at Boni and Liveright—where Beatrice Kaufman was a reader and Lillian Hellman an assistant—through his purchase in 1925, with Donald Klopfer, of the Modern Library.

DEPARTMENTS

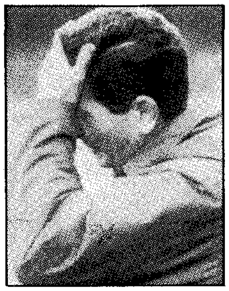
Page 15

The City Politic: Flash Acts—For Whom the Cameras Roll

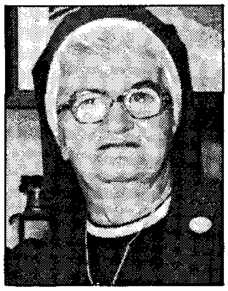
By Jeff Greenfield

TV news is a major profit center, and local stations now deliberately de-emphasize political coverage.

page 41

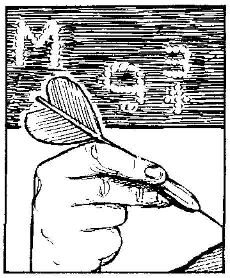


page 46



page 48

page 56



page 59

Page 68

Travel: Autumn Leaves

By Nancy Winters

Some of the most interesting travel deals in years are coming up this fall.

Page 70

Sports: Forest Hills—Another Daydream Bites the Dust

By Louise Bernikow

Reflections on what it was like to grow up in the seductive shadow of the West Side Tennis Club.

Page 76

Fashion: New York Looks—Before the Fall

By Mary Randolph Carter

Several ideas on what to wear in these in-between times.

Page 77

The Underground Gourmet: Venetian Find

By Gertrude Snyder

La Serenissima, on West 53rd Street, combines the cuisines of Northern and Southern Italy.

Page 78

Home Furnishings: Prints Charming

By Suzanne Slesin

The colors are muted, the patterns pretty, and wallpaper, fabrics, and clothes will be available when Laura Ashley, Inc., arrives on September 15.

Page 82

Movies: Dribblings

By John Simon

Led by the overpraised *One on One*, the week's offerings range from pretentious garbage to plain, old-fashioned trash.

Page 84

Art: Arshile Gorky Flies Again

By Thomas B. Hess

A recently rediscovered Gorky mural reveals some unknown facets in this seminal artist.

Page 103

Records: Presence Indicative

By Alan Rich

Alicia de Larrocha is one of those rare musicians whose living presence comes through on records; her new disc of *Goyescas* is a case in point.

Page 106

New York Journal: The Nudie Blues

By William Flanagan

New York cops proved it takes more than good intentions to make an X-rated film.

MISCELLANY

Page 9: **Letters;** Page 10: **New York Intelligencer**
Page 18: **In and Around Town**
Page 74: **Best Bets,** *by Ellen Stern*
Page 88: **Travel Services**
Page 90: **New York Classified**
Page 96: **Town & Country Properties**
Page 99: **London Sunday Times Crossword**
Page 100: **Sales & Bargains,** *by Leonore Fleischer*

Cover: Photographed by Carl Fischer.

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the NYM Corporation, 755 Second Avenue, New York, New York 10017. **Copyright © 1977 by the NYM Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Rupert Murdoch, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President; Ruth A. Bower, Executive Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Postmaster: Send form 3579 to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, $18; two years, $32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

The importance of timely harvesting to fine wines.

One of the most important times of the year for any winery is the harvest.

In order to make the best possible wine, we want to crush our grapes only at the very peak of their maturity. Experience, of course, tells us approximately when each varietal grape will reach that point, but it is important that we know precisely when the grapes will reach that critical point of maturity.

Field Tests

In order to determine that time, about three weeks before estimated maturity, our field men start to take samples of grapes from the vineyards for testing.

From representative rows of vines, about 200 individual grapes are collected. They are taken from both sides of the row—from the top of the vines, from the bottom, and from both the inside and the outside.

These individual grapes together make up one sample which our field man "juices" on the spot.

He then makes his own sugar test of the juice, puts it in a cold box and sends it to our laboratory for more exact sugar testing, plus acid and pH analyses.

Laboratory Analyses

Some wineries test only in the field, but we feel this is too crucial a time in the making of fine wines to not follow through with as much care as possible.

These on-going analyses are each presented to meetings of the winemaker and the field man for their judgments. They pinpoint the exact time of maturity—that important moment when the complex flavor characteristics of the grape are at their peak.

The Harvest Itself

From the results of these tests, our field men then schedule deliveries from our growers. Because of varying types of soil within a given vineyard certain areas may mature earlier. If the vineyard is a large one, these areas are picked first.

Usually an entire varietal crop is picked within a one to two week period, allowing for differing times of maturity.

Since we believe that, in order to capture the crop's optimum quality, grapes should be crushed within four hours after picking, all our grapes are scheduled for delivery to the winery within three hours of picking.

Final Inspection

When grapes are delivered to any winery, a State Inspector is standing by to check the sugar content and physical defects.

But what is most unusual is that at Gallo we have the winemaker—the man responsible for that particular wine—also standing by to check on quality.

We know of no other winery that does this.

Even though other knowledgeable people have passed a particular load of grapes, if the winemaker for any reason feels that they are not perfectly suited for his wines, he can, and does, reject them.

This is typical of all our efforts to make fine wines. We can never do, or care, too much.

In fact, everyone at the Gallo Vineyards adheres to the credo that has always been our guide: our aim in winemaking is to bring you the finest, highest quality wines our skills can possibly produce.

Gallo Vineyards, Modesto, California

NEW YORK

Editor
James Brady

Managing Editor
Laurie Jones

Executive Editor
Elizabeth Crow

Art Director
Tom Bentkowski

Senior Editors
Susana Duncan, Thomas J. Goff IV, Deborah Harkin
Alan Rich, Ellen Stern
Assistant to the Editor
Rosemary Del Vecchio
Contributing Editors
Claire Berman, Alexis Bespaloff, Mary Randolph Cart
Nik Cohn, Orde Coombs, Dan Dorfman
William Flanagan, Leonore Fleischer, Paul Gardner
Gael Greene, Anthony Haden-Guest, T. George Harri
Thomas Hess, David Levine, Mary Ann Madden
Nicholas Pileggi, John Simon, Suzanne Slesin
Gertrude Snyder, Nick Thimmesch, Priscilla Tucker
Chris Welles, Linda Wolfe
Around Town Editor
Ruth Gilbert
Assistant Editors
Merry Clark, Peter Devine (Copy), Quita McMath
Sandra Morehouse, Lois Morgan
Editorial Assistants
Frederick Allen, Jennifer Cook, Florence Fletcher
David Frankel, Gerard Kavanagh, Rick Minicucci
Staff: **Suzanne Eagle, Jim Kamish, Eileen Maguire**
Corky Pollan
Assistant Art Directors
Joan Dworkin, Carol March
Art Staff: **Amy de Neergaard, Carol E. Sandgren, Nina S**
Tom Tarnowsky
Design Consultant: **George Lois**

Publisher
Peter G. Diamandis
Associate Publisher, Circulation
Ruth Bower
Staff: **John Avella, Shelley Ballet, Arthur King**
Beth Eschert Maher, Minnette Reid, Diane Scileppi
David Shanks, Jo-Ann Siegel
Shaila Small, Ben Wolman

Production Manager: **Frank Sullivan**
Asst. Production Manager: **Richard Muehleman**
Production Assistant: **Dee Dee Richardson**

Associate Publisher, Finance
Anthony F. Morgano
Controller: **John D. Frantino**
Director of Planning: **Robert M. Cohn**
Credit Manager: **Shawn Norton**
Office Manager: **Amalia Ferrante**
Staff Accountants: **Conrado Perez, Carmine Tiero**
Advertising Coordinator: **Ellen Baumritter**
Computer Operations: **Nancy Clare**
Staff: **Robert Brodeur, Joan Cheda, William Doster**
Myra Gray, Robert Kassell, Victoria Kupski
Dorothy Loffman, Mary Ann McCarthy
Jo Ann Petroan, Anna Preato, Pat Reeger

Advertising Director: **David H. Thomas**
Advertising Manager, Branch Relations
Dianne Wallace
Marketing and Research Director: **Eckart L. Guethe**
Assistant Research Director: **Paul Black**
Advertising Promotion Director: **Wallis Lawrence**
Promotion Writer: **Pamela J. Pietri**
Sales Representatives
Diane Cardozo, Karen Ekberg, Sandy Godfrey
Joe Griggs, Suzy Hubbell, Bob Jacobssen
Charles F. Lind, Jay Schreick, Colin Smith
Roger A. Steckler, Bernard Stolar
Associate Publisher, Administration: **J. Kevin Madden**
Associate Publisher, Marketing: **William Abbott**
Chicago Office: **M. R. (Bo) Macdonald, 500 N. Michiga**
Ave., Room 512, Chicago, Ill. 60611 (312) 467-0588
Los Angeles Office: **Daniel Mahan, 9665 Wilshire Blvd**
Beverly Hills, Ca. 90212 (213) 273-7923
New England Office: **Alec W. Hay, Box 448,**
North Scituate, Mass. 02060 (617) 545-2123
San Francisco Office: **Thomas Martz, 325 Pacific Ave.**
San Francisco, Ca. 94111 (415) 986-5196
Classified Advertising Manager: **Ellen Aronoff**
Staff: **William Duke, Pat Mazalatis**
Assistant to the Publisher: **Donna Maher**
New York Information Services: **Harriet Krivit**
Staff: **Jill Bokor, Louise Dickson**
Catherine Doyle, Nell Karlin, Patty Noel
Annmarie Savery, Margaret Williams, Cheryl Wolf

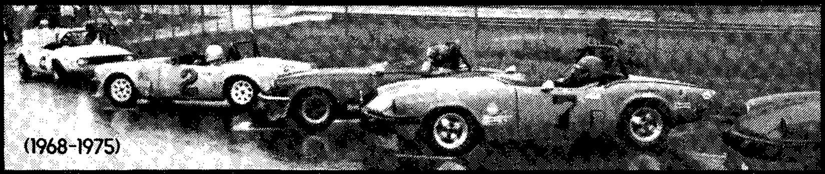
New York Magazine Company, Inc.
President: **Rupert Murdoch**
Vice President & Treasurer: **Richard A. Sarazen**
Vice-President & Secretary: **Raymond R. Dittrich**
Vice-President: **George Viles**
Executive Vice-President & General Manager: **Ruth Bow**
Chairman: **Alan J. Patricof**

Chairman: **Armand G. Erpf** (1897-1971)

THE BEST BASIC SPORTS CAR YOU CAN BUY TODAY." – ROAD & TRACK

1976 ROAD AND TRACK GUIDE TO SPORTS AND G.T. CARS.

SPORTS CAR CLUB OF AMERICA CHAMPION 8 YEARS IN A ROW.



41 MPG. HIGHWAY 24 MPG. CITY WITH OPTIONAL OVERDRIVE

1977 EPA mileage estimates. Mileage may vary, depending on how you drive, your car's condition and equipment. (Estimates lower in California)

$4500. "COULD BE THE BEST MONEY EVER SPENT ON A CONVERTIBLE." – CAR AND DRIVER*

Base P.O.E. sticker price. Transportation, local taxes, preparation and optional equipment extra.

REPRINTED BY PERMISSION OF CAR AND DRIVER MAGAZINE.
©1976 ZIFF-DAVIS PUBLISHING COMPANY.

TRIUMPH SPITFIRE

FROM THE LAND OF BRITISH RACING GREEN

BRITISH LEYLAND

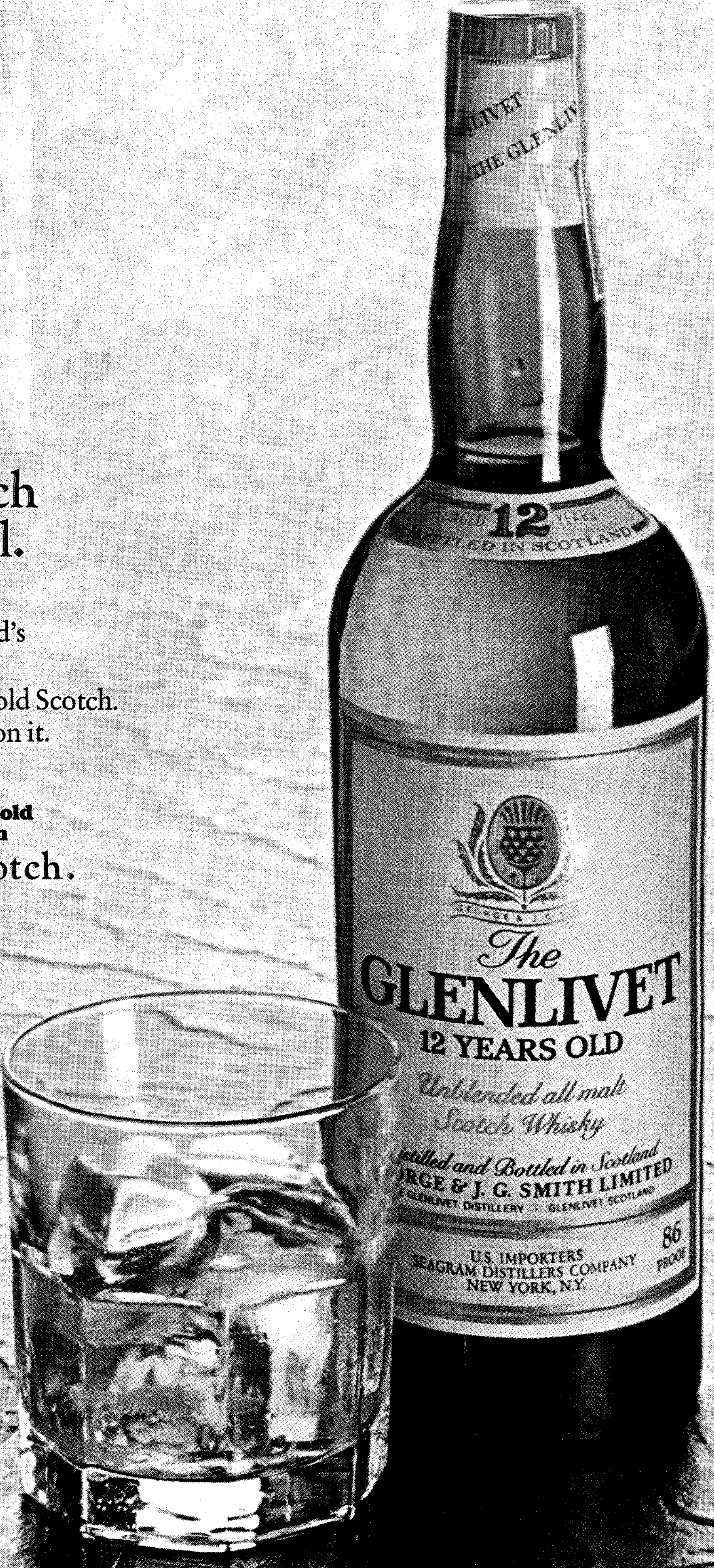
For the name of your nearest Triumph dealer call: 800-447-4700. In Illinois call 800-322-4400. British Leyland Motors Inc., Leonia, New Jersey 07605.

GLENLIVET
The GLENLIVET
12 YEARS OLD

This is the Scotch that started it all.

This is the original Scotch.
The prize product of Scotland's
first licensed distillery.
The most expensive 12-year-old Scotch.
Nothing has ever improved on it.

The Glenlivet 12-year-old Scotch
The father of all Scotch.


THE GLENLIVET
AGED 12 YEARS
BOTTLED IN SCOTLAND
The GLENLIVET
12 YEARS OLD
Unblended all malt
Scotch Whisky
Distilled and Bottled in Scotland
GEORGE & J. G. SMITH LIMITED
THE GLENLIVET DISTILLERY · GLENLIVET SCOTLAND
U.S. IMPORTERS
SEAGRAM DISTILLERS COMPANY
NEW YORK, N.Y.
86 PROOF

LETTERS

The Controversy Continues

Re Elin Schoen's "Cookie Chic: The Great Chocolate-Chip Controversy" [August 15], may I state *my* case for the best chocolate-chip cookie?

Point 1: Perhaps adults prefer crisp cookies two to one *nationally,* but to a true New Yorker, "moist is foist."

Point 2: Only a pseudo chocolate-chip-cookie connoisseur would give a top rating to a type diluted (adulterated) by any nonchocolate filler like pecans or coconut.

Conclusion: The most delicious chocolate-chip cookies (and only $1.39 for twelve ounces) are the moist, chewy, chocolaty, nutless ones baked by Freihofer's of Troy, New York.

Richard Siegelman
Plainview, N.Y.

Editor's note: Mr. Siegelman was not alone in his conclusion; there were other votes for Freihofer's. When it comes to chocolate-chip cookies, *New York* readers know what they like. Some of the other candidates for fame: Bellamellio's, Granny's Chips, HZQ Cheese Pantry's, Irma's, and Mrs. Greenberg's. And a number of readers feel the best are still those you bake yourself according to Nestlé's recipe for the "Original Toll House Cookie."

A Tale of Two Cities

Having recently mulled over Jeff Greenfield's article on the inadequacies of George Steinbrenner ["George Steinbrenner, Get Out of Town!" August 15], one finds oneself agreeing on several points made by the writer, especially the audacity of the Yankees' raising the cost of the $1.50 seats to the outrageous price of $4.50. However, why he has to further slander the reputation of the city of Cleveland is beyond me.

One must not forget this excerpt from his article: ". . . the steady quality of Chris Chambliss, the glove of Graig Nettles. . . ." Certainly you New Yorkers remember that remarkable trade (engineered by ex–Indian executive Gabe Paul!) which brought you a Graig Nettles and a Chris Chambliss, both former Cleveland Indians.

Edwin F. Langhenry Jr.
Lakewood, Ohio

It would be easy to assign the scapegoat's role to George Steinbrenner, and frankly, the man is so repugnant, I would be happy to blame him for all the Yankees' woes and be done with it. But Steinbrenner is only one symptom of baseball's new disease, and he has plenty of company in the greed game. Million-dollar contracts turn ballplayers into petulant superpests who infect the team and worry more about off-the-field investments than the game they are being overpaid to play.

Thurman Munson grows a beard to taunt management; Reggie Jackson alternates between savior and devil; Mickey Rivers lapses into blue funks; Billy Martin throws prime-time temper tantrums; the front office sputters and fumes and slaps wrists; and the few Yankees who go out to do their jobs are buried in the garbage heap.

Yes, Steinbrenner is a villain, but he is certainly not the Yankees' biggest nemesis. With or without the overinflated egos of Steinbrenner, Munson, Jackson, and Martin, the Yankees owe it to themselves to get back to the basics of the game. Until this year, I never thought I'd prefer the hapless clubs of the sixties to these contenders.

Theresa G. Soreco
Yonkers, N.Y.

Jeff Greenfield calls Cleveland bush. More bush are fair-weather Yankee fans who think an annual pennant is a God-given right. That's the reason Steinbrenner is in New York . . . right where he belongs.

To call Cleveland bush is not to know about the Bill Veeck years there when fans lined up at 7 A.M. to see the Indians play. I know, I did it. To be a baseball fan is to enjoy the game even when your favorite team can't afford to buy a pennant.

My husband and I have not been to Yankee Stadium this year, but we'll be in Cleveland Labor Day weekend, rooting against the Yankees.

S. E. Emmons
New Brunswick, N.J.

We really don't care to have George Steinbrenner in Cleveland. We prefer to have him messing things up in New York. So please don't send him home. Maybe we could ship our mayor to New York too.

Rosemary T. Riordan
Cleveland, Ohio

Setting the Record Straight

Re Ken Lerer's article ["The City Politic: What's-Her-Name Against Whoozit," August 22], there has been a misunderstanding. It is most definitely *not* the strategy of my campaign to be an "alternative to Bella Abzug." Indeed, I am most grateful for Bella's endorsement of my council-president candidacy.

Carol Bellamy
Manhattan

In the Dark

Water Commissioner Charles Samowitz of the city of New York ["Letters," August 22] must have been out of town during the big blackout. He advises readers to "be sure to refrigerate this water [drawn for personal consumption] to maintain its quality."

I distinctly recall that when the lights went out during the total Con Ed failure, my fridge went out simultaneously. As did the elevators and doorbells to "neighbors on lower floors" who might siphon off some water for less fortunate tenants.

Rotting food does not a sanitary refrigerator make, nor darkness a trusting neighbor. Defrosted water drippings taste like hell and even worse by candlelight.

Juliet Bridgman
Manhattan

Editor's note: We have brought this seeming incongruity to Commissioner Samowitz's attention, and he points out that most blackouts do not last as long as the recent one and for a short period of time the refrigerator will keep the water fresher than if it were left out.

Women's Work

So Detective Dowd sent two female detectives—"judged better able to withstand such drudgery than men"—down to the hack bureau to comb through tens of thousands of licenses ["The Search for 'Sam': Why It Took So Long," by Robert Daley, August 22]. This judgment based on the common and erroneous assumption (promulgated by men) that women are by nature adaptable, have an aptitude, if not an affinity, for repetitive, boring tasks, neatly forms a sociological background that permits men to assign women to these tasks (while they do more important work) without guilt.

I don't withstand drudgery very well, believe me. *I hate it.* And in my many years as an office worker, I've had more than my share. I say, if there is drudge work to be done, why do women always have to do it?

Sandra Roldan
Manhattan

NEW YORK INTELLIGENCER

Pressures on U.S. Attorney in Atlanta—How One Lance Probe Ended

John Stokes, former U.S. attorney in Atlanta, closed an investigation into the misapplication of Calhoun First National Bank funds pertaining to Bert Lance's unsuccessful 1974 gubernatorial campaign on December 2. On December 3, Jimmy Carter named Bert Lance director of the Office of Management and Budget.

We've learned that on December 1, Sidney Smith, a member of the prestigious Atlanta law firm Alston, Miller, and Gaines (Alston is now Carter's ambassador to Australia), called John Stokes to discuss the investigation. Smith relayed his conversation to John Moore, special counsel to Carter's transition staff, who in turn called Lance—and Carter, Moore thinks but can't remember for sure—to discuss the investigation. Moore, who was also a member of Alston, Miller, and Gaines, admits that on December 1 he heard the investigation was still open and talked to Smith. One day after the contact was made with Stokes, the investigation was dropped and the very next day Lance was clear to be named director of the OMB.

In addition, Senate sources are looking into the possibility that State Senator J. Beverly Langford called Stokes to discuss the case. Langford, Bert Lance's campaign director in his gubernatorial run, is also President Carter's in-law. When asked if he talked to Stokes about the investigation, Langford replied, "No comment."

Inside Senate sources confirm that Stokes will be a key witness in an upcoming investigation. Staff in the U.S. attorney's office expect to be called to testify.

BILL WILSON

Stokes: U.S. attorney handled investigation.

The investigation into Lance started back in 1975, when bank examiners from the Office of the Comptroller of the Currency raised certain questions about Calhoun's overdraft practices. The Lance campaign frequently wrote checks that it could not cover, but the bank nevertheless honored those checks. Was it a violation of federal banking law? Was the bank making an illegal campaign contribution?

These questions then were passed on to the Justice Department, where it was decided that the bank was not violating federal law, but the investigation was turned over to the U.S. attorney's office in Atlanta to look into possible "misapplication of bank funds" during the gubernatorial campaign. In March of 1976 the case was assigned to Assistant U.S. Attorney Robert McKnight, who, because of a "heavy work load," did not move on the case. In November, another assistant U.S. attorney, Jeffrey Bogart, took over the case. According to Bogart, he hadn't had the case for "two weeks" when U.S. Attorney John Stokes reassigned the case to himself. Stokes, a Nixon appointee, took the case soon after Carter's November victory.

At that time, according to sources in the U.S. attorney's office, "you could tell something was going on in the office." In the first place, we're told, Stokes did not really have much to do with the office and his handling of a case was rare, and second, there was a feeling that Stokes was being political with this case.

During this same time, Stokes had made it very well known, too well known, that he would love to stay on as U.S. attorney for another year so he could qualify immediately for a pension.

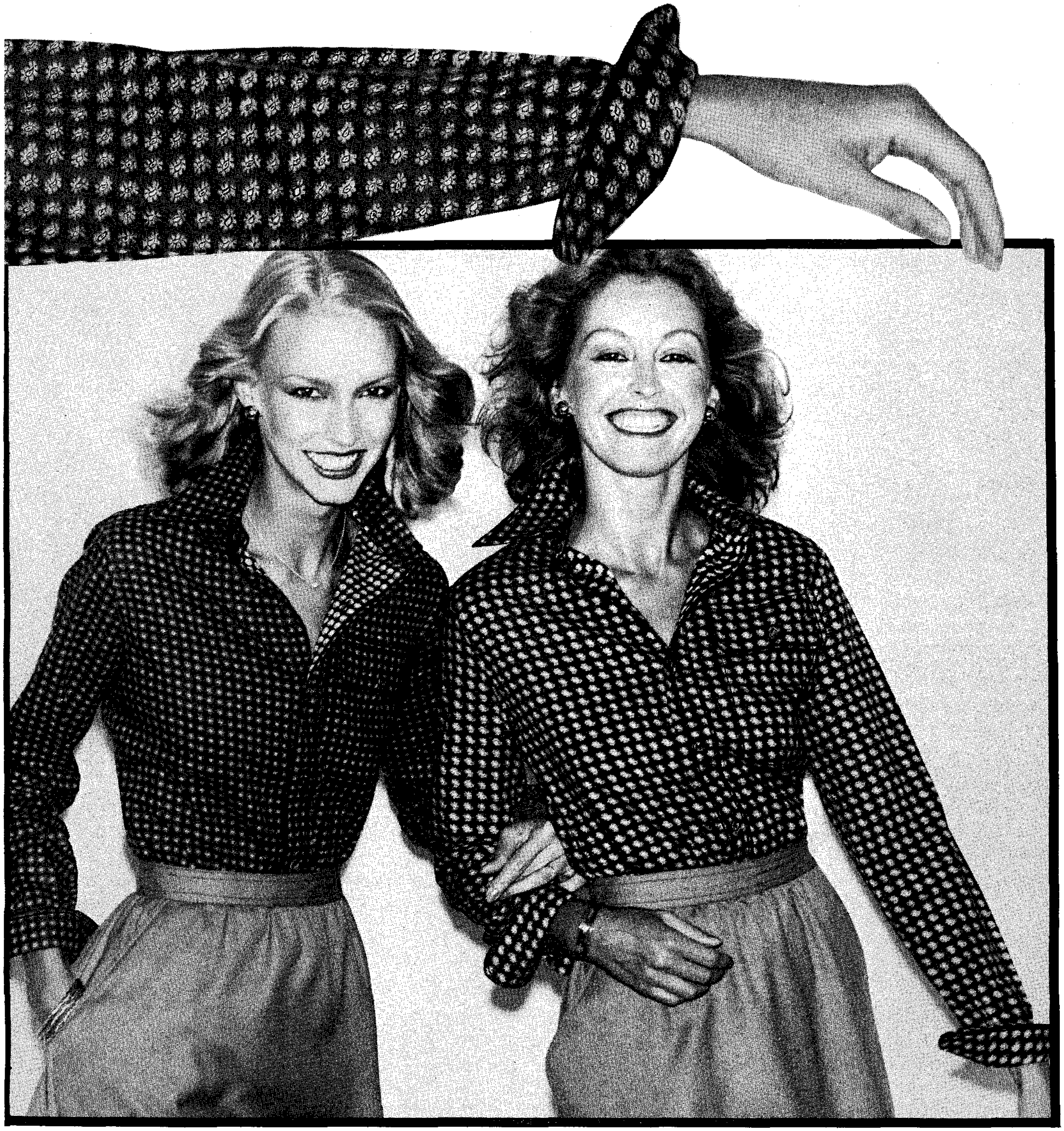
Stokes admits he took the case from Bogart, but says it had nothing to do with his pension. He didn't want the Lance investigation to continue in limbo, he says, because he wanted to be fair to Lance. He knew that Carter and Lance were friends, says Stokes, and thought that Lance might be appointed to something, so he wanted either to close the case out or to move it ahead. After only three weeks on the case, he decided to close it out.

But why one day before Lance's name was to be announced in Washington as budget chief? "Bad-luck timing," says Stokes. But since Stokes talked to Smith on December 1, it doesn't seem to be "bad luck." Also, Stokes now admits that he didn't know all the facts when he closed the case and that if he had it might have made a difference—for instance, that the Office of the Comptroller was also investigating Lance for other banking irregularities.

But how could Stokes not have known about the comptroller's investigation. Didn't he talk to Bogart about the case when he took it over? If he did, then how could he not have known about the investigation? And if he didn't, then how thoroughly could he have investigated the case in the first place?

Rumors in Atlanta persist that Attorney General Griffin Bell talked to Stokes about the Lance investigation when it was pending. But Bell denies any such conversation. Mike Egan, assistant to Bell, confirms that he talked to Stokes about the pension matter and passed it "along to Judge Bell."

Stokes remained on as U.S. attorney until June of 1977 and then accepted a position as assistant to the new U.S. attorney so he could qualify for his pension. But after accepting that position, he abruptly left to join a private law firm in Atlanta. Why? Stokes says it's because he realized, after all, that he wouldn't make as much money with his pension as he thought. **—Ken Lerer and Jordan Weiss in Atlanta**



FOULARDS ...when shirting's the issue

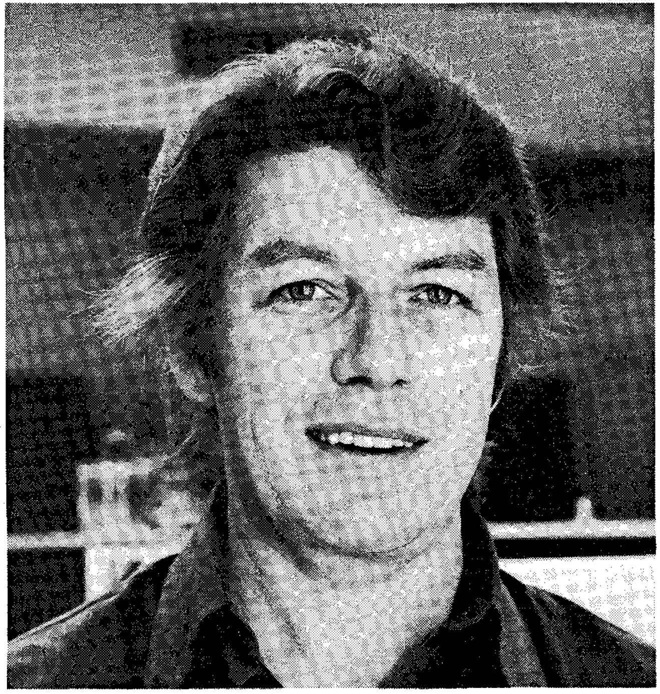
Honestly, truly new: foulards (once the sole property of the guys — now, ours!).
Elegantly tailored shirts in so-soft brushed cotton. They feel fabulous.
The paisley on grounds of camel, navy or rust.
The medallion on grey or navy. Each 35.00. For sizes 4 to 14.
By Gordon of New Orleans. Sutton Place Blouses, 3rd Floor,
New York and all fashion branches.

bloomingdale's
it's like no other store in the world

NEW YORK (1000 Third Ave., New York 10022, Garden City, Fresh Meadows, White Plains) CONNECTICUT (Stamford)
NEW JERSEY (Riverside Square–Bergen, Short Hills) MARYLAND (White Flint-Kensington) VIRGINIA (Tysons Corner-McLean)

Columnist's Lawsuit: Not for a Song

FRED W. MC DARRAH



Hamill: His story wasn't original after all.

Pete Hamill lost a lawsuit last week, but what makes it worse is that a federal judge, in a very unusual ruling, ordered the columnist to pay the counsel fees of the people he sued. In 1974, Hamill filed suit alleging copyright infringement against Irwin Levine and L. Russell Brown, the composers of "Tie a Yellow Ribbon 'Round the Ole Oak Tree." In his complaint, Hamill charged that the genesis of that hit was actually a story which appeared in one of his columns when he was writing for the New York *Post*. However, U.S. Judge Richard Owen disagreed. After granting a summary judgment to the defendants, Owen declared, ". . . [Hamill] has acknowledged that his story was but a retelling of folklore, this being buttressed by the essential elements of the story in earlier publications ". . . and the law is clear that an idea is "not copyrightable." Hamill's lawyers argued that ". . . the reason for awarding an attorney's fee is as much to penalize the losing party as it is to compensate the prevailing party. . . . Therefore an attorney's fee generally will be awarded only where there is some element of moral blame against the losing party." Owen must have agreed—he ordered Hamill to pay the defendants' legal fees of $1,250. **—John Kennedy**

'The Act'—It's Some Act Indeed

Shubert Alley was shocked last week to learn of the appalling top-ticket price announced for opening night of Liza Minnelli's new musical, *The Act*. It is a record-breaking $35. To add insult to injury, people who have seen the show in Chicago tell us that a number of Liza's many songs are prerecorded and lip-synced.

Ups and Downs In Mag World

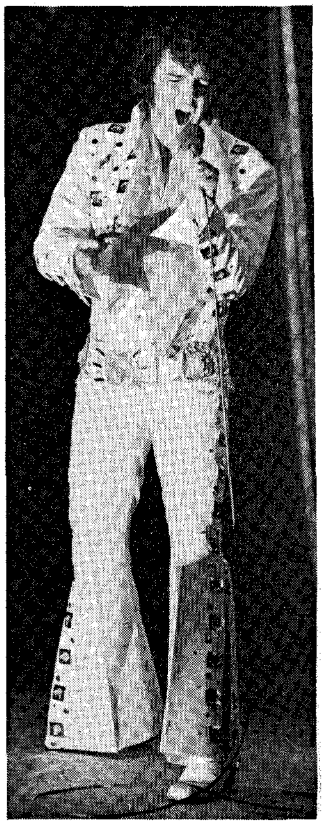
The Audit Bureau of Circulation has just issued its report on magazine circulation at the end of June this year compared to a year ago. Some highlights:

Gainers were *Smithsonian* magazine, up 300,000 copies; *People*, up nearly 400,000; *New Times*, up 50,000; and *New York*, up 10,000. Losers included *Playboy*, down half a million; *Esquire*, down 75,000; and *Time*, off by 170,000 (*Newsweek* was also off, but by only 20,000).

Wasting Money?

Channel 13, the public-TV station, is considering changing its logo. Hardly earth-shaking news, but for a station that is cutting back public-affairs programming and constantly seeking funds from the public, it seems like a wasteful idea. Insiders estimate it could cost more than $100,000 to redo all the ID's, lead-in announcements, etc. Is it really necessary?

Elvis Alive On Broadway



Presley: His music stage-bound

With Elvis's passing on to that great rock 'n' roll heaven, everybody wants to capitalize on his death. Apparently, that desire is spreading to the Great White Way.

We've learned that a show tentatively titled *Elvis Lives* may come to Broadway at the end of the year, and that playwright Albert Innaurato (*Gemini*), producer Michael Harvey, and Patricia Birch and Tom Moore (*Grease*) may be involved with the production.

Billy Carter Says Nuts to Peanut Liqueur

DAVID RANNS

First Brother: A real showman.

That good ol' boy Billy Carter was in town last week making a promotional appearance for a new liqueur—made from peanuts. Yeccch. For those of us who attended this hyped "down-home" non-event at the "21" Club, it looked more like a corporate boardroom filled with unctuous middle-aged men in pin-striped attire. Obviously, the only drawing card was the short, ruddy-complexioned First Brother—who showed up in appropriate southern attire, a three-piece white polyester suit—because the new liqueur tasted like a cross between cough syrup and motor oil. Peanuts should be munched on, not drunk.

Billy, who gladly posed with any available female, said publicly that this new stuff tasted just fine.

However, privately, he leaned over and whispered into this blond reporter's ear, "I think it tastes like s - - t."

Common sense.
ERNO
ACTIVE
pHELITYL
OIL
LASZLO

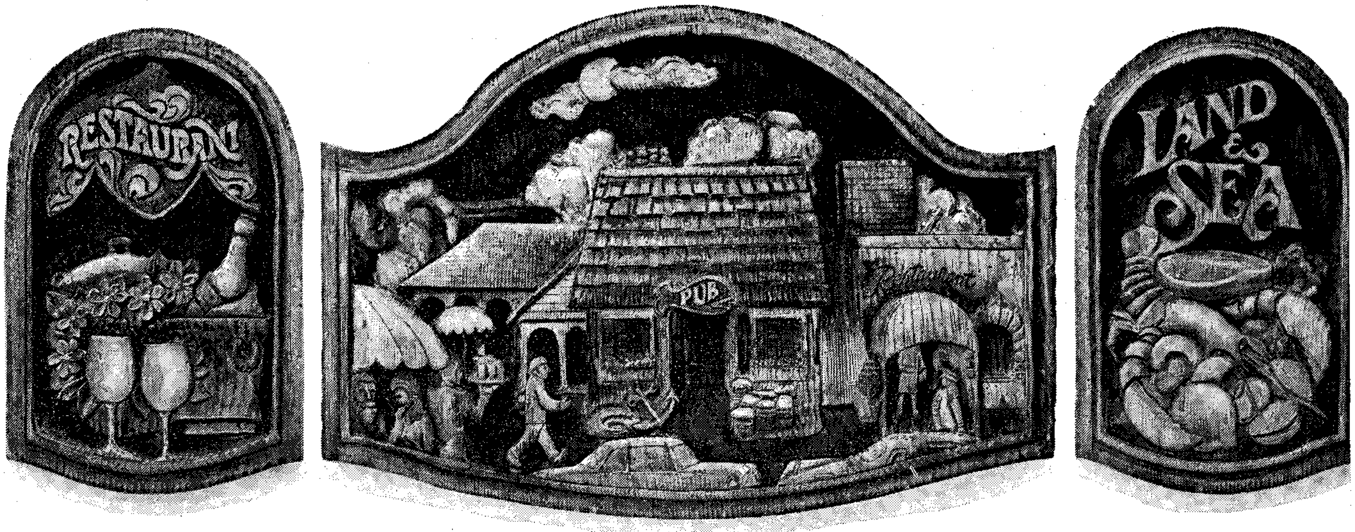
It's a logical conclusion that the way you take care of your skin directly affects how healthy it looks. Too, it's a matter of what you use and why you use it.

We at Erno Laszlo don't just sell individual treatment products. We have a total concept of skincare. Each of our exclusive formulas relates to the next. Which ones go with which depends on your skin. By your answering some important questions, our Institute trained specialist will tailor an effective program for you. This is your own Erno Laszlo beauty ritual. And, it's all you'll ever need for more radiant, healthier looking skin.

Meet with our Erno Laszlo specialist at Saks Fifth Avenue, or the fine store near you. She'll explain our logic, and why we work.

**The
Erno Laszlo
Institute**
10 East 53 Street
New York 10022.

Saks Fifth Avenue



You're in the right town for a great dinner with the American Express Card.

AMERICAN EXPRESS Cards Welcome

If you're looking for a great meal, you're in the right place. We've got plenty of fine restaurants to choose from that welcome the American Express® Card.

For friendly service and delicious food, look for the American Express Card emblem. Make dinner one of the nicest parts of your day.

Mr. Lee's International. 337 3rd Ave., MU 9-6373. Dining amidst the splendor of a Continental courtyard. Excellent wine.

Asti. 13 E. 12th St., 255-9773. A mecca for opera lovers where great food and hearty singing will please your palate and your ears.

Plaza One Restaurant. 1 N.Y. Plaza, 747-0300. Open 11 am to 11 pm. Hot hors d'oeuvres during cocktail hour. Private parties.

Pigalle. 1047 2nd Ave., 838-2970. The music is Chevalier, the flowers freshly cut, and the food a Jean-Paul creation.

Frère Jacques. 151 W. 48th St., 575-1866. A new French restaurant decorated tastefully with photogarphs of France. Provincial specialties.

Fisherman's Corner. 9265 4th Ave., Brooklyn, 833-0851. One of New York's finest seafood restaurants. Sidewalk café view of Verrazano Bridge.

The Leopard. 253 E. 50th St., 759-3735. A town house transformed into a sophisticated restaurant. The cuisine is cosmopolitan.

Hermitage. 251 E. 53rd St., 421-5360. Charming country-style restaurant. Fresh flowers, lots of pewter and copper.

Senior's. 3752 Nostrand Ave., Brooklyn, SH 3-5700. A new world of Old World flavor from lobsters and steaks to blintzes and sodas.

Fonda La Paloma. 256 E. 49th St., 421-5495. Courteous and prompt service, superb Mexican food. Open Sundays for brunch 1-5.

La Foret. 208 E. 60th St., 759-7766. Come to our charming forest. Intimate atmosphere, real wood-burning fireplace.

Chez George. 22 W. 56th St., 974-9431. A popular French restaurant with an informal home-like atmosphere.

Du Midi. 311 W. 48th St. 265-9395. French cuisine, located in the theater area—middle Manhattan. Open seven days a week.

AMERICAN EXPRESS

Le Marmiton. 216 E. 49th St., 688-1355. Superb French cuisine served in one of New York's warmest and elegant publishers' hangouts.

Delegate. 211 E. 43rd St., 687-0980. New York's No. 1 seafood specialists, steaks, prime ribs. A favorite of U.N. delegates.

La Petite Marmite. 5 Mitchell Place, 826-1084. Consistently excellent. Classical French Cuisine, fabulous atmosphere.

Stella D'Oro. 5806 Broadway, KI 8-2245. Two restaurants in one (side by side). Informal colorful "Paisano" atmosphere.

Il Boschetto. 1660 E. Gunhill Rd., Bronx, 379-9335. The finest in gourmet Italian food, incomparable service and ambience.

Polo Lounge. Madison Ave. at 69th St., LE 5-2000. The Westbury's Polo Lounge, a New York landmark for 40 years.

Teheran. 45 W. 44th St., MU 2-6588. Superbly prepared dishes in a smart, relaxed atmosphere. Convenient to theaters and shopping.

If you don't already have the American Express Card, pick up an application form wherever the Card is welcomed. Or you can just call 800-528-8000, toll free, and we'll send you an application.

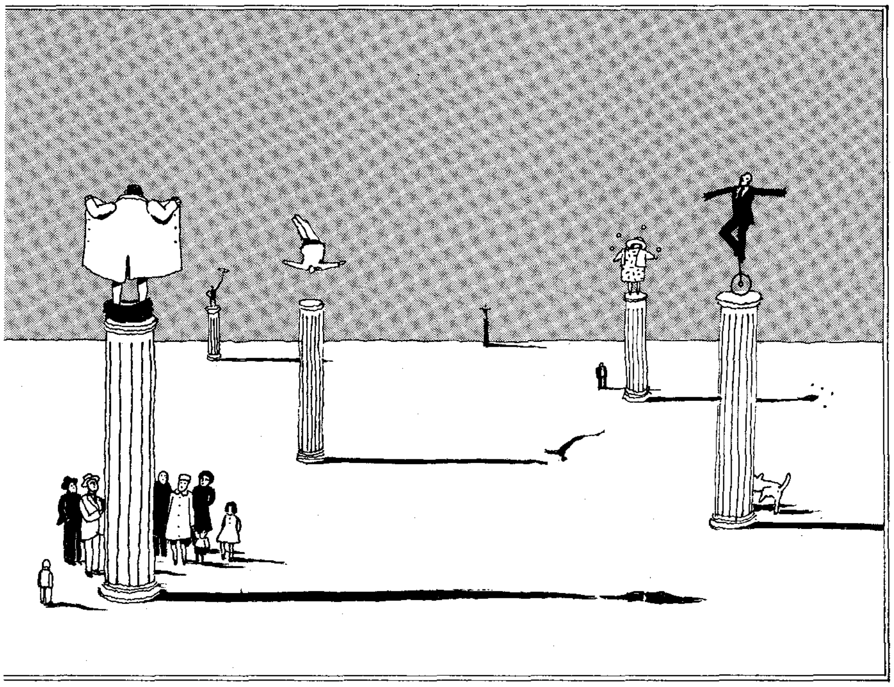
AMERICAN EXPRESS®

© American Express Company, 1976

The American Express Card. Don't leave home without it.℠

The City Politic / Jeff Greenfield

FLASH ACTS: FOR WHOM THE CAMERAS ROLL



Hard Views

Young sells better than old, pretty sells better than ugly, music sells better than television, television sells better than movies, and politics doesn't sell at all.

—Richard Stolley,
People managing editor

You cannot work in a political campaign without becoming fixated on press and television coverage. By any rational standard, that is where the campaign is. To rework a famous philosophical puzzle, if a tree falls in the forest and it isn't on the six o'clock news, the tree did not fall. A candidate or a campaign that is not happening in the newspapers and on radio and television—and television is relied on by two thirds of Americans as their principal source of news—does not exist.

Recently, I talked with reporters, assignment editors, and news directors from the principal New York City newspapers and television stations. These men (there are no women involved in the decision-making process, save as reporters) have thought about how to cover the mayoral race with a good deal of care. They are extremely sensitive about complicated questions, such as maintaining a fair balance among the candidates ("I'm not writing off anyone," says a New York *Times* editor, Sheldon Binn, who is coordinating the paper's election coverage, "and that includes Joel Harnett"). They have worried about the recurring problem of covering an incumbent official who is also running for reelection and who can control the news flow far more effectively than a challenger ("When we covered one event," says NewsCenter 4's executive producer, Jerry Moring, "we made a point of having a reporter ask the mayor, 'Why are you here?' ").

But the media is nonetheless operating under a set of limitations which directly affect the way the race for mayor is seen and heard by the electorate. Some of these limitations are structural—with seven candidates running for the Democratic nomination, there is just so much that can be put into a newspaper or on a television newscast. Even with unlimited funds, says NewsCenter 4's assignment editor, Stephan Cohen, "if you did a two-minute piece on each candidate, you'd run right through to *The Lone Ranger.*"

A second, self-imposed limitation is the perception held by nearly every editor I talked with that the public will not tolerate extensive coverage of the mayoral campaign—that full coverage of the mayor's race was a senseless endeavor before August 1.

"There are so many candidates," says Sam Roberts, city editor at the *Daily News*, "that it's unfair to inflict the race on the readers for so many months. But when you have a candidate like Koch, who has been the most specific and substantive all along, it's unfair to *him* not to start coverage until they're all dealing with substance. I have a clear impression that we've covered this race a lot less than in the past. But people are not going to read that stuff in June and July, and you can't force-feed them. If you print it all early on, no one will read them."

This decision has had a tangible effect upon every candidate. In one press aide's view, they "all do flashy things—to simplify" and to get some attention from the press. Mario Cuomo has "theme" days—criminal justice, economic development—and also has challenged a local television station to a softball game, which won him coverage from at least that station. Bella Abzug attracts press coverage for the quality of her celebrity endorsements, although her aide Harold Holzer notes there has been a kind of voter backlash to coverage of the "Bella boogie," as opposed to her policies. Badillo is challenging each opponent to run a mile with him on his daily run of eight miles. And every politician understands that television news crews are more attracted to "visuals" than to stand-up news conferences; if you're going to take a stand on Westway, you might as well do it under the West Side Highway, since the camera crews will film the highway with you or without you to illustrate the issue.

As local television news became a major profit center for TV stations, news executives increasingly shaped newscasts along lines of viewer interest, not along traditional "hard news" lines. The simple truth, according to local-station executives, is that politics just does not have the audience appeal of other events.

"Until the early 1970s there was a greater amount of political coverage on local news," recalls Dan Cooper, assistant news director of Channel 7's Eyewitness News. "When Jerry Wilson was political editor at WCBS-TV, there was ongoing, informed political

---

Jeff Greenfield's book Television: The First Fifty Years *will be published this fall by Harry N. Abrams.*

Illustrated by Steven Guarnaccia

WHEN YOU'RE NOT IN A RUSH TO CATCH UP, YOU'VE GOT THE TIME TO BUILD THINGS RIGHT.

THE SX1250.

At Pioneer high fidelity, we've always made it a habit to try and introduce incredibly refined high fidelity components long before our competition.

Last year, for example, we brought out the interesting little item shown above. The Pioneer SX1250. The world's first truly high powered receiver. With the unique ability to crank out 160 watts per channel.*

Naturally, the SX1250 caused quite a stir. And it caused our competition to hastily introduce a bevy of their own high powered receivers. But unlike the others, the SX1250 wasn't thrown together in a hurry. And the time and care that went into it can both be seen and heard.

Inside, for example, you'll find that we took the time to shield every critical section from electrical interference. So things like your neighbor's CB broadcasting won't interfere with your listening.

Our pre-amp circuit was designed with the unheard of phono overload level of 500 millivolts. Which means that the loudest, most dynamic section of any record won't sound distorted.

And where most high powered receivers come with a three, or four gang variable capacitor for FM tuning, the SX1250 features a five gang zinc plated variable capacitor that cleans up FM reception much better. And helps to pull in stations that some three or four gang capacitors can't even touch.

Obviously, as a quick glance at all the buttons and dials above will tell you, these are only a few of the refinements that went into the SX1250.

But the important point is that no matter which Pioneer receiver you buy, you can be guaranteed that it got the same amount of time and energy that went into building the SX1250.

That's what's made our high fidelity receivers number one today with people who care about music.

After all, when you take the time to build things right, people tend to hear about it.

High Fidelity Components
PIONEER
WE BRING IT BACK ALIVE.

©1977 U.S. Pioneer Electronics, 85 Oxford Drive, Moonachie, New Jersey 07074

*160 watts per channel minimum RMS continuous power output at 8 ohms, from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.

coverage. But they dropped that, and so did everyone. There was a deliberate de-emphasis on political coverage. There is no question that market studies at that time showed that consumerism, health, science, the traditional back-of-the-book stuff, were strong. Politics showed up much lower." Cooper maintains, however, that politics is now on the way back. Norman Fein, director of television news for Channel 4, disagrees. He says that "surveys do show that coverage of politics is low—in the bottom half or bottom third of interests. We're not talking about coverage of the city but of politics. It is *very, very* low."

No local station will ignore a race for mayor of New York; all three network-owned local stations (Channels 2, 4, and 7) have been presenting daily candidate profiles and issue comparisons. But still the temptation to cover what an audience says it is interested in is very strong.

Mark Monsky, the enterprising news director of Channel 5, is one of the few who are outspoken about what that kind of journalism can mean to the city's politics.

"The three network-owned stations here spend—together—$25 million a year to gather news. You think this is the best they can do for $25 million? To what degree do you sacrifice professional responsibility to viewer surveys?"

Monsky pulls out his press card.

"You see this? It's a press pass. It says 'Working Press' on it. If I'm not covering the politics of this city, what the hell am I—or any of us—doing with this goddamn card. That's how New York got into this mess in the first place. How come this city went into a fiscal crisis and we didn't know it? How could all of us have screwed up so bad? Look—if we do a piece on a massage parlor, it means maybe five guys from the suburbs will get pissed. But election coverage is the most sensitive thing we do. The effect will be *enormous* for the next four years."

Monsky found one solution—he impaneled a "jury" of computer-selected New York Democrats, who are now reading position papers, interviewing candidates, and ranking them on issues. "It's not perfect," he says,"but it's an attempt to create a two-way system in the process, to let the audience see real people, people they might identify with, looking at the candidates and what they're saying."

For Dave Marash, co-anchor of Channel 2's *Eleven O'Clock Report*, the problem is as basic as who local stations pick to cover the news.

"Yes, there is a lack of faith on the part of news executives about the public's willingness to listen to issues," Marash says. But the key is that to make issues interesting, you have to *understand them*, and a lot of television journalists *do not understand them.* There is an insistence on "stars," on generalists, which makes it difficult for reporters to understand complicated issues which are crucial to the city. In all of the discussion about newsmen as celebrities—Tom Ellis, Larry Kane, Tom Snyder—the question never discussed is, What do these people know? How many reporters know what COLA (a Cost of Living Adjustment, central to disputes over the pay of municipal workers) is? How many know about gains-sharing?

"Reporters very, very rarely apply the vigorous questions to candidates. If you hire stars, as opposed to reporters like Channel 5's Gabe Pressman, whose ambition is to know more about the city than anybody else, those questions are not going to be asked.

"We cover political campaigns as if they were horseraces," sums up telecaster Marash. "'At the quarter pole, it's Bella, with Mario three lengths behind.' . . . Then we ask them how they feel about being third or fourth or fifth." ▬

PIONEER® Franchised Dealers

Manhattan
Atlantis Sound
Bryce
Churchill
Douglas Stereo
Sam Goody
Sound Room
Crazy Eddie
Macys
Metro Elect.
Morel
Hampton's
Rabsons
Radio Clinic
Tech Hi Fi
Wils Records
J & R Music

Bronx
Arista Camera
Cam Electronics
Churchill
Crazy Sounds
Macys
Sound Room
Crazy Eddie
The Wiz

Brooklyn
A & S
Churchill
Fantastic Photo
Sam Goody
The Wiz
Crazy Eddie
Macys
Municipal
Newmark & Lewis
Stereo Warehouse
U.S. Stereo

Queens
A & S
Atlantis Sound
Churchill
Sam Goody
Brands Mart
Macys
Newmark & Lewis
Stevens

SUNNYSIDE
Hampton's

Staten Island
Churchill
Macys

Nassau County
A & S
Atlantis Sound
Churchill
Electronic City
East Meadow
Fortunoff's
Sam Goody
Hampton's
Hi Fi Fo Fum
Crazy Eddie
Macys
Nassau Mall
Newmark & Lewis
Stereo Warehouse
World Audio
Zalytron
Stevensky Electronics Corp.

Suffolk County
A & S
Churchill
Sam Goody
Hi Fi Fo Fum
Brands Mart
Macys
Newmark & Lewis
The Value House

Westchester County
Audio Experts
Cartridge Counter
Custom Elect.
Sam Goody
Harvey Sound
World Audio
Macys
Newmark & Lewis
Sams Camera
Sound Mill
Stereo Magic
Telly Electronics
Westchester Stereo
Central Electric

Rockland County
Bambergers
Eardrum
Electronics 59
Music Den
Tech Hi Fi

Connecticut
BRIDGEPORT
Churchill

DANBURY
Carston Studios
The Value House

FAIRFIELD
Audio Store
Fred Locke

STAMFORD
County Audio
Tech Hi Fi
Phonograph Shop
Westchester Stereo

STRATFORD
Westchester Stereo

WESTPORT
Sam Goody
Kleins Camera
Westchester Stereo
Tech Hi Fi

New Jersey
BERGENFIELD
Arnco

BERNARDSVILLE
Camera Mart

E. BRUNSWICK
Atlantis Sound
Bambergers
Two Guys

EAST ORANGE
Sound Reproduction

EATONTOWN
Bambergers
Sam Goody
U.S. Stereo
Tech Hi Fi
Music Den

EDISON
Music Den

FAIRFIELD
FAD

FLANDERS
Acrosound

FRANKLIN LAKES
Franklin Lakes Stereo

HANOVER
Two Guys

JERSEY CITY
S & M
Two Guys
Billboard

LIVINGSTON
Bambergers
Sam Goody

MENLO PARK
Bambergers

MIDDLETOWN
Two Guys

MORRISTOWN
Bambergers
Camera Mart

NEW BRUNSWICK
Hi Fi Haven
Tech Hi Fi

NEWARK
Bambergers

NORTH PLAINFIELD
Stereo Tape City

PARAMUS
A & S
Bambergers
Churchill
Sam Goody
Leonard
Stereo Circus
Tech Hi Fi
The Value House

PARSIPPANY
Sight & Sound Camera

PHILIPSBURG
Peter P. Dennis

PLAINFIELD
Bambergers

RAMSEY
Sound Advice

RIDGEWOOD
University Stereo

ROCKAWAY (DOVER)
Two Guys

SADDLE BROOK
Stereo Circus

SHREWSBURY
Monmouth Stereo

SPRINGFIELD
Bambergers

TOTOWA
Tech Hi Fi

UNION
Tech Hi Fi
Two Guys

WASHINGTON TOWNSHIP
Washington Stereo

WAYNE
Bambergers
Sam Goody
Stereo Circus
Value House

WEST LONG BRANCH
Audio Discount

WEST ORANGE
Custom Music

WOODBRIDGE
A & S
Churchill
Sam Goody
Woodbridge Stereo

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

September 6 thru 13

(Listings subject to last-minute change)

THE MOVIES

Aguirre, the Wrath of God–A 1973 film by the German director Werner Herzog about a 1560 expedition by Spanish conquistadors in search of El Dorado. Thru 9/6, Cinema Studio. (Reviewed 4/18/77)

Avanti!–Billy Wilder's film about a stuffy American millionaire (Jack Lemmon) who goes to Italy to bury his father and inherits some joie de vivre. 9/13, Carnegie Hall Cinema.

Bizarre, Bizarre–Director Marcel Carne and writer Jacques Prevert (who, together, created Children of Paradise), have also created this farce starring Louis Jouvet, Michael Simon, Francoise Roszay, and Jean-Louis Barrault (1937). 9/12, Carnegie Hall Cinema.

Black and White in Color–This first feature film by Jean-Jacques Annaud is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Paris. (Reviewed 5/16/77)

A Bridge Too Far–Richard Attenborough's film is about an attack on the Dutch Rhine bridges in W W II. With an all-star cast. Loews Triplex. Greenwich (Reviewed 6/27/77).

Buffalo Bill and the Indians–Robert Altman uses the famous traveling circus as a critique of the entire Western and show-business legend. With Paul Newman and Burt Lancaster. 9/9, 10, Bleecker St Cinema. (Reviewed 7/5/76)

Chac–Directed by Chilean filmmaker Rolando Klein, this Mayan tale of ritual and magical power depicts the struggle for power between the chief of a village, who favors the "magic" of modern science, and a mysterious diviner summoned from his hermitage by the village elders in the hope that his knowledge can influence Chac, the rain god, to create a torrential rainfall. New Yorker.

Children of Paradise–Directed by Marcel Carne, screenplay by Jacques Prevert, and performances by Arlett, Jean-Louis Barrault, and Marie Casares in the leads, and Marcel Herrand as a murderer, Louis Salon as a contemptous aristocrat, and Pierre Brasseur as a flamboyant classical actor. From 9/7, Cinema Studio.

Cousin, Cousine–A film by Jean-Charles Tacchefla about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship. Thru 9/6, Art. (Reviewed 8/2/76)

Cria!–Carlos Saura's film in which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told. Thru 9/6, Cinema III; from 9/7, Embassy 72nd and Art. (Reviewed 6/20/77)

The Crook–The French underworld is explored by Claude Lelouch in a film about an ex-lawyer turned master criminal who escapes from prison to recover the million-dollar loot from his last job. Jean-Louis Trintignant stars. 9/9, Carnegie Hall Cinema.

The Deep–Based on Peter Benchley's follow-up to Jaws, this film advances the cause of underwater cinematography prodigiously. With Nick Nolte, Robert Shaw, and Jacqueline Bisset. Victoria; Thru 9/6, Playboy; St. Mark's Cinema. (Reviewed 7/4/77)

Dr. Strangelove–Stanley Kubrick's black satire on the A-bomb and the Pentagon, with Peter Sellers doing turns around George C. Scott and other government loonies. 9/11, 12, Bleecker St Cinema.

Final Chapter: Walking Tall–The last segment of the more of less biographical trilogy about the life and death of Sheriff Buford Pusser, the embattled Tennessee lawman who cleaned up McNairy County with a large wooden club, losing in the process his wife, part of his jaw, and finally, his life. Directed by Jack Starrett, film stars Bo Svenson. Thru 9/6, RKO Cinerama I; RKO 86th St II. (Reviewed 9/12/77)

The First Nudie Musical–Cindy Williams and Stephan Nathan co-star in a story about a young producer who has decided to make a quickie porno flicker in order to save his ailing studio. 68th St Playhouse.

The Fortune Cookie–Greed is the theme of Billy Wilder's comedy starring Jack Lemmon. Walter Matthau won an Oscar for his supporting role as a shyster lawyer out to make a buck from Lemmon's insurance company. 9/6, Carnegie Hall Cinema.

The Front Page–Walter Matthau and Jack Lemmon star in Billy Wilder's screen rendition of Ben Hecht and Charles MacArthur's classic play about anything-for-a-story newspapermen. 9/13, Carnegie Hall Cinema.

Give Her the Moon–An American millionaire woos a young French woman who is not especially impressed with what money can buy. With Philippe Noiret, Valentina Cortese, and Marthe Keller. Directed by Phillippe DeBroca. 9/7, Carnegie Hall Cinema.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, film is based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. Beekman. (Reviewed 8/15/77)

Grandma's Boy–Harold Lloyd's own favorite among his films, the story of a coward who is inspired to daring exploits by his grandmother (1922). 9/6, Bleecker St Cinema.

The Great Dictator–Charlie Chaplin's caricature of Adolf Hitler and the Nazi system. With Paulette Goddard (1940). 9/11, 12, Bleecker St Cinema.

Happy New Year–Claude Lelouch's comedy weaves a slender romantic thread through a deftly executed jewel heist story starring Lino Ventura, Francoise Fabian. 9/9, Carnegie Hall Cinema.

I Never Promised You a Rose Garden–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. Cinema I. (Reviewed 8/1/77)

In the Realm of the Senses–Oshima's "art film" about sexual obsession. Plaza. (Reviewed 8/8/77)

Jabberwocky–A film by and with some of the Monty Phyton crew. RKO 86th St II. (Reviewed 5/2/77)

PUT YOUR MONEY WHERE YOUR MOUTH IS

Jeffrey Louis Starr is doing just that as he counts out a bundle of money the ballplayers need to get to Houston to play at the Astrodome in **The Bad News Bears in Breaking Training.** William Devane stars in the second installment of the little league series. Directed by Michael Pressman. Forum; 86th St E; Loews 83rd.

The Kentucky Fried Movie–A film directed by John Landis that spoofs 50's TV shows, disaster movies, sexploitation flicks, commercials and martial arts films. Eastside; UA East.

The Last Remake of Beau Geste–Marty Feldman's film is very much a graduation piece from the Mel Brooks school of farce. In this version we have Feldman and Michael York as identical twins, orphans whom Trevor Howard, lord of Geste Manor, adopts and names Beau and Digby. Sutton. (Reviewed 8/8/77)

Last Tango in Paris–About sex, love and death among today's disaffected young and disenchanted middle-aged, with Marlon Brando, Maria Schneider, and Jean-Pierre Leaud. Bernardo Bertolucci directed. 9/10, Carnegie Hall Cinema.

A Lion in Winter–The tangled relationships in the royal household during England's 12th century are explored, with Katharine Hepburn as Eleanor of Aquitaine and Peter O'Toole as Henry VII. 9/11, Carnegie Hall Cinema.

MacArthur–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. Radio City Music Hall. (Reviewed 7/11/77)

A Man for All Seasons–Robert Bolt's play about the life of Thomas More brought to the screen by Fred Zinnemann. Paul Scofield and Robert Shaw are the stars. 9/11, Carnegie Hall Cinema.

Missouri Breaks–Marlon Brando plays a big rancher hunting horse thieves, one of them Jack Nicholson, in Arthur Penn's offbeat western, from a story by Thomas McGuane. 9/9, 10, Bleecker St Cinema. (Reviewed 5/31/76)

Monty Python and the Holy Grail–Arthurian romance reduced to fractured middling-English. RKO 86th II.

The Mystery of Kaspar Hauser–Werner Herzog's with an historical subject—a 15 year-old boy who shows up out of nowhere in the main square of Nuremberg in 1828, inarticulate and clutching a letter that obscures rather than clarifies his provenance. 9/7,8, Bleecker St Cinema.

New York, N.Y.–Robert DeNiro and Liza Minnelli in a film directed by Martin Scorsese with original songs by Kander and Ebb. Thru 9/6, Gramercy; Embassy 72nd; from 9/7, Playboy; Olympia; 72nd St E. (Reviewed 7/11/77)

Norman. . .Is That You?–Redd Foxx stars as a father who receives a rude awakening in a comedy film directed by George Schlatter. With him are Pearl Bailey, Dennis Dugan, Michael Warren, Tamara Dobson, Vernee Watson, Jayne Meadows and Wayland Flowers. 9/7-13, Olympia.

One on One–Robby Benson wrote and stars in this film about a basketball player who learns about life, love, and foul shots. Annette O'Toole plays his girl. Lamont Johnson directs. Loews Triplex; Thirty-Forth St E,; Loews State II; Quad. (Reviewed 9/12/77)

The Other Side of Midnight–The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her, against a turbulent background of the German occupation and postwar prosperity. Coronet; National. (Reviewed 6/27/77)

Outrageous!–A Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. With Craig Russell and Hollis McLaren. Cinema II. (Reviewed 8/15/77)

Pardon Mon Affaire–French comedy with serious overtones about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. Baronet. (Reviewed 7/4/77)

The Private Life of Sherlock Holmes–Billy Wilder's humorous sketch of a very human Sherlock Holmes who takes a case and is defeated (1966). 9/6, Carnegie Hall Cinema.

The River and Death–Luis Bunuel's 1955 variation on the American western—about a village vendetta between two Mexican families. 9/8-14, Renoir.

Safety Last–Harold Lloyd is most often remembered for this 1923 silent film, in which he dangles, without the aid of trick photography, from a 12-story building. 9/13, Bleecker St Cinema.

Sandakan 8–Kei Kumai's film based on a true story about young women sold into prostitution in the colonies by their families in the early part of the 20th century. Fine Arts. (Reviewed 9/12/77)

The Sensual Man–Directed by Marco Vicario and filmed in Catania, Sicily, and in Rome, story is of a young man (Giancarlo Giannini) who indulges himself in the pastimes of sensual pleasure. He decides to go to Rome in order to mature and take on the responsibilities of a gentleman. Rossana Podesta has the romantic female lead. Little Carnegie. (Reviewed 8/29/77)

Small Change–Francois Truffaut's film about a sympathetic teacher who lectures his pupils about the need for comprehension and love. 9/6, Cinema Village. (Reviewed 10/18/76)

Star Wars–Life in the future with robots, intergalactical wars, romance, plenty of special effects, and Carrie Fisher as a princess. Loews Astor Plaza; Loews Orpheum; Murray Hill. (Reviewed 6/20/77)

The Story of Adele H.–Truffaut's latest film is about the daughter of Victor Hugo who, growing up in the Channel Island of Guernsey, whither her father was banished, had the misfortune to fall in love with a British lieutenant who eventually tired of her, both on Guernsey and in London, where she had followed him. Isabelle Adjani, under twenty when she made this film, plays Adele, and Bruce Robinson is the lieutenant. 9/6, Cinema Village. (Reviewed 1/12/76)

Stroszek–Werner Herzog's film about a simple gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long, the mechanics of American capitalism catch up with them. Quad. (Reviewed 9/5/77)

Suspiria–Directed by Dario Argento, the film uses satanism and witchcraft to explore the transgressions of the soul and body. With Jessica Harper and Stefania Casini. Trans-Lux East; Criterion. (Reviewed 9/12/77)

Three Women–This is Robert Altman's third dream film, and, like *Images* and *Brewster McCloud*, alternates between reality and fantasy. A girl and a young woman keep exchanging personalities, and finally absorb a third, even more nebulous older woman, into a peculiar menage. With Shelley Duvall and Sissy Spacek; cinematography by Chuck Rosher, paintings and music by Bodhi Wind and Gerald Busby, respectively. From 9/7, Gramercy. (Reviewed 4/25/77)

The Touch–A young wife's tormented affair with a man who is more mixed up than she is offers her a chance to discover her own identity. With Bibi Andersson and Elliott Gould; directed by Ingmar Bergman. 9/10, Carnegie Hall Cinema.

Touch and Go–Phillippe DeBroca's adventure film about a trio of travelers crossing the North African desert during World War II. With Michel Piccoli, Michael York, and Marlene Jobert. 9/7, Carnegie Hall Cinema.

A LOVELY PAIR

Caroline Munro and **Roger Moore** in **The Spy Who Loved Me,** the latest James Bond film, which is the first that is not based on an Ian Fleming novel and tells of every kind of sport, from sex with a gorgeous Soviet spy (Barbara Bach) to blowing up a couple of atomic submarines set to blow up New York and Moscow. Loews State I; Loews Cine; Columbia I & II; from 9/7, Greenwich. (Reviewed 8/11/77)

Voyage Surprise–Pierre Prevert's film, written by Jacques Prevert, about an old man who conducts a mystery tour in a ram-shackle bus (1946). 9/12, Carnegie Hall Cinema.

We All Loved Each Other So Much–Ettore Scola's film with a script by Age and Scarpelli who write half of Itlay's screenplays, and tells of three World War II buddies who all love the same girl at various times and sometimes simultaneously. Thru 9/6; Art.

The Wild Child–Film with a documentary style starring director Francois Truffaut as the doctor who attempts to civilize a "wild child." 9/7,8, Bleecker St Cinema.

You Light Up My Life–Written, produced, and directed by Joseph Brooks, and starring Didi Conn, Joe Silver, Michael Zaslow, Stephen Nathan, and Melanie Mayron, film is a contemporary story, set against the world of pop music and television commercials. Loews Tower East; Guild; Waverly.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). Thru 9/6, *Cousin, Cousine; We all Loved Each Other.* From 9/7, *Cria!*

Baronet, 3rd Ave at 59th (355-1663). *Pardon Mon Affaire.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *La Grande Bourgeoise.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 9/6, *Grandma's Boy; Battling Butler.* 9/7,8, *The Wild Child; The Mystery of Kaspar Hauser.* 9/9,10, *Missouri Breaks; Buffalo Bill and the Indians.* 9/11,12, *The Great Dictator; Dr. Strangelove.* 9/13, *Safty Last* (Harold Lloyd); Buster Keaton shorts. 9/14,15, *Zorba the Greek; Salvatore Giuliano.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 9/6, *The Fortune Cookie; The Private Life of Sherlock Holmes.* 9/7, *Touch and Go; Give Her the Moon.* 9/8, *The Freshman; College.* 9/9, *Happy New Year; The Crook;* 9/10, *Last Tango in Paris; The Touch.* 9/11, *A Lion in Winter; A Man for All Seasons.* 9/12, *Bizarre, Bizarre; Voyage Suprise.* 9/13, *Avanti!; The Front Page.* 9/14, *Ziegfried; M.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *I Never Promised You a Rose Garden.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

Cinema III, 59th at the Plaza Hotel (752-5959). Thru 9/6, *Cria!* From 9/7, *A Woman's Decision.*

Cinema Studio, Bdway & 66th (877-4040). Thru 9/6, *Aguirre the Wrath of God.* From 9/7, *Children of Paradise.*

Cinema Village, 22 E 12th (924-3363). 9/6, *Small Change; The Story of Adele H.* 9/7, 8, *One-Eyed Jacks; A Streetcar Named Desire.* 9/9, 10, *Pink Floyd; Rock 'n' Roll Your Eyes.* 9/11, 12, *The King and I* (Yul Brenner); *Carousel.* 9/13, *Savages; Shakespeare Wallah.*

Columbia I, 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

Columbia II, 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Other Side of Midnight.*

Criterion, Bdway at 45th (JU2-1796). *Suspiria.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Fantastic Animation Festival.*

Eastside, 3rd Ave at 55th (755-3020). *Kentucky Fried Movie.*

8th St Cinema, 52 W 8th (674-6515). *Fantastic Animation Festival.*

86th St E, 3rd Ave at 86th (249-1144). *The Bad News Bears in Breaking Training.*

Embassy 46th, 46th at Bdway (757-2490). *Sinbad and the Eye of the Tiger.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 9/6, *New York, New York.* From 9/7, *Cria!*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Sandakan 8.*

Forum, Bdway & 47th (757-8320). *The Bad News Bears in Breaking Training.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 9/6, *New York, N.Y.* From 9/7, *Three Women.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 9/6, *A Bridge Too Far.* From 9/7, *The Spy Who Loved Me.*

Guild, 33 W 50th (PL7-2406). *You Light Up My Life.*

Little Carnegie, 57th St nr 7th (246-5123). *The Sensual Man.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *The Spy Who Loved Me.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *Star Wars.*

Loews State I & II, Bdway at 45th (582-5070). I. *The Spy Who Loved Me.* II. *One on One.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *You Light Up My Life.*

Loews Triplex, Bdway at 83rd (877-3190). I. *The Bad News Bears in Breaking Training.* II. *A Bridge Too Far.* III. *One on One.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars.*

Museum of Modern Art, 11 W 53rd (956-7070). 9/6, noon, Film shorts; 2:30, *Cenere* (Eleanora Duse); *The Wind* (Lillian Gish); 6 p.m. *Sinners in Paradise.* 9/8, 2:30, *Wives Under Suspicion;* 6 p.m. *The Kiss Before the Mirror;* 8:30, *Waterloo Bridge.* 9/9, 2:30, *Once in a Lifetime;* 6 p.m. *Cenere* and *The Wind;* 8:30, *Gentleman's Agreement.* 9/10, noon, *The Invisible Man;* 2:30, *When Tomorrow Comes;* 5 p.m. *Letter of Introduction;* 7:30, *Cavalcade.* 9/11, noon, *The Man Who Reclaimed His Head;* 2:30, 5 p.m. *Pie in the Sky* and *American Madness;* 7:30, *How Green Was My Valley.* 9/12, noon, *The Love Goddesses;* 2:30, *Next Time We Love;* 6 p.m. *Her First Mate* and *The Love Trap;* 8:45, *On the Waterfront.* 9/13, noon, *The Love Goddesses,* 2:30, *Revolt of the Fishermen;* 6 p.m. *The Black Cat* and *Murders in the Rue Morgue.*

National, Bdway at 43rd (869-0950). *The Other Side of Midnight.*

New Yorker, Bdway nr 88th (TR 4-9189). *Chac.*

Olympia, Bdway at 107th (865-8128). Thru 9/6, *The Rescuers; Herbie Goes to Monte Carlo.* 9/7-13, *New York, N.Y.; Norman. . .Is That You?*

Paramount, 2 Gulf & Western Plaza (247-5070). *Fantastic Animation Festival.*

Paris, 4 W 58th (MU 8-2013). *Black and White in Color.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 9/6, *The Deep.* From 9/7, *New York, N.Y.*

Plaza, 58th St, E of Madison (EL 5-3320). *In the Realm of the Senses.*

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. Thru 9/6, *A Day at the Races; The Big Store.* From 9/7, *Dynasty in 3D.* II. *Stroszek.* III. *One on One.* IV. *Kentucky Fried Movie.*

Radio City Music Hall, 50th St & 6th Ave (246-4600). *MacArthur.*

Regency, Bdway at 67th (724-3700). 9/6,7, *Forbidden Planet; The Time Machine.* 9/8-10, *Royal Wedding; The Barkleys of Broadway.* 9/11, 12, *Mrs. Miniver; Goodbye Mr. Chips.* 9/13-17, *Singing in the Rain; An American in Paris.*

Renoir, 100 Seventh Ave So (873-8702). Thru 9/7, *Death in the Garden.* 9/8-14, *The River and Death.*

RKO Cinerama I & II, Bdway at 47th (975-8366). I. Thru 9/6, *Final Chapter: Walking Tall; The Town That Dreaded Sundown.* From 9/7, *Green Hornet II.* II. Thru 9/6, *A Bridge Too Far.* From 9/7, *The Grateful Dead.*

RKO 86th St I & II, at Lexington (AT 9-8900). I. Thru 9/6, *The Rescuers; Herbie Goes to Monte Carlo.* II. Thru 9/6, *Final Chapter: Walking Tall.* from 9/7, to be announced.

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 9/6, *The Deep; The Eagle has Landed.* 9/7-13, *New York, N.Y.; The Gang That Couldn't Shoot Straight.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 9/6, *New York, N.Y.* From 9/7, to be announced.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *The First Nudie Musical.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *The Last Remake of Beau Geste.*

Thalia, 250 W 95th (222-3370). Thru 9/6 *The Gold Rush.* 9/7, 8, *Dark Victory; The Private Lives of Elizabeth and Essex.*

Theatre St. Marks, 80 St Marks Pl (254-7400). 9/6, *Counselor At Law; World Premiere.* 9/7, 8, *Mexicalli Rose; Ten Cents a Dance.* 9/9, 10, *Three Wise Girls; Virtue.* 9/11, 12, *Love Affair; The Menace.* 9/13, *Our Town; Penny Serenade.*

34th St East, nr 2nd Ave (683-0255). *One on One.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Suspiria.*

Trans-Lux 85th, at Madison (BU 8-3180). *New York, N.Y.*

UA East, 1st Ave at 85th (249-5100). To be announced.

Victoria, Bdway & 46th (354-5636). *The Deep.*

Waverly, 6th Ave at 3rd (WA 9-8037). *You Light Up My Life.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, September 6

Hair–The first revival of Tom O'Horgan's production of the Gerome Ragni-James Rado 1968 tribal love-rock musical. Tuesday thru Saturday at 8; Wed and Sat at 2; Sun at 3. Previewing now prior to a 9/28 opening. Biltmore Theater, 261 W 47th (JU 2-5340).

YOU HYPOCRITE, YOU

John Wood stars as **Tartuffe** in Moliere's comedy, translated into English verse by Richard Wilbur, directed by Stephen Porter. With him in the cast are Mildred Dunnock, Patricia Elliot, Stefan Gierasch, Roy Brocksmith, Ray Wise, Ruth Livingston, and others. Previewing now prior to a 9/25 opening (will play thru 11/20). Circle in the Square, 1633 Bdway (581-0720).

Tuesday, September 13

Man of La Mancha–Richard Kiley stars in a revival of the Dale Wasserman/Mitch Leigh/Joe Darion musical, with Emily Yancy, Robert Wright, Tony Martinez, and Taylor Reed. Previews start tonight prior to a 9/15 opening. (Will play thru 12/3). Palace, 1564 Bdway (Pl 7-2626).

CURRENT

Annie–Andrea McArdle as Harold Gray's spunky little orphan, Reid Shelton as Daddy Warbucks, plus moppets, dogs, a Christmas tree and some Charles Strouse songs. Thomas Meehan's book is set in New York, and Annie doesn't get to wear her fright wig until the final scene. Tues thru Sat at 8; Mats Sat at 2; Sun at 3. Alvin, 250 W 52nd (PL 7-8646). (Reviewed 5/9/77)

Bubbling Brown Sugar–A tribute to Harlem's most toe-tappin' days, with some great old songs, plus a few new ones by Danny Holgate. Loften Mitchell's book takes some modern kids on a journey through the past. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270). (Reviewed 3/22/76)

A Chorus Line–Half realism, half romance, James Kirkwood and Nick Dante's book concerns the tribulations of breaking into musicals in New York. Marvin Hamlisch did the music, and even your brother-in-law probably can't get you a ticket. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990). (Reviewed 11/3/75)

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Interlinked laments and narrations about being women, black, and sorrowful in New York, derived from poems of Ntozake Shange and directed by Oz Scott. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969). (Reviewed 6/14/76)

Gemini–Life in a South Philadelphia ghetto, concerned with sexual ambivalence and lots of eating. Albert Innaurato's play is directed by Peter Mark Schifter. Mon thru Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425). (Reviewed 12/27/76)

Grease–Broadway's senior musical, centered around highschool kids during the Eisenhower years. Tom Moore directed, with choreography by Patricia Burch. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760). (Reviewed 6/27/77)

I Love My Wife–Wife-swapping in Trenton, done as a series of quick skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390). (Reviewed 5/2/77)

The King and I–The Rodgers-Hammerstein classic of 1951, revived with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510). (Reviewed 5/16/77)

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Tues thru Sat at 7:30; mat Sat at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; Mat Wed at 2 p.m. Wed at 2 & 8. Edison, 240 W 47th (757-7164).

Otherwise Engaged–Simon Gray's London hit about non-communication in an electronic world, directed by Harold Pinter, and with Dick Cavett as the man who only wants to be left alone to listen to his hi-fi. Mon thru Sat at 8; Mats Wed & Sat at 2. Plymouth, 236 W 45th (246-9156). (Reviewed 2/14/77)

Same Time, Next Year–Bernard Slade's two-character comedy about a pair of extramarital lovers who've been going at it for 25 years. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430). (Reviewed 5/31/75)

The Shadow Box–Michael Cristofer's Pulitzer-Prize-winning drama is set in a hospital for terminal ill patients, and deals with the realities and delusions of hope. Gordon Davidson directs. Morosco, 217 W 45th (246-6230). (Reviewed 4/18/77)

Side by Side by Sondheim–A generous sampling of songs for which Stephen Sondheim wrote words, music, or both, done by a cast of thousands consisting of three singers, two pianists, and a gracious host. Mon thru Sat at 8; Mats Wed & Sat at 2. Music Box, 239 W 45th (246-4636). (Reviewed 5/22/77)

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (Cl 6-6699). (Reviewed 12/27/76)

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (Cl7-7992). (Reviewed 6/27/77)

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, fashioned into a gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897). (Reviewed 1/10/77)

OFF and OFF-OFF BROADWAY

CURRENT

The Caretaker–Harold Pinter's award-winning play. Fri, Sat, at 10. Thru 9/10. Jean Cocteau Repertory, Bouwerie Lane Theater, 330 Bowery (677-0600).

Children of Adam–Stan Satlin's musical that traces the story of three couples and their love lives. Chelsea Westside Theater, 407 W 43 St (541-8394).

The Club–Even Merriam's anti-sexist satirical review, with seven ladies in tuxedos kicking around some old male-chauvinist lyrics. Staged by Tommy Tune. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330). (Reviewed 11/1/76)

Counsellor-At-Law–Elmer Rice's play about a lawyer who rediscovers his roots when he runs into adversity. Directed by Will Lieberson. Tues thru Sat at 7:30; Sat at 2 p.m.; Sun at 3. Quaigh Theater, 108 W 43 St (221-9088).

Double Bill–James Jennings's *Dance of Departure* and *Woman. . .Alive.* 9/7-9, 14-16, 21-23, 28-30, at 7:30 p.m. Actors Group Theater, 314 W 54th (582-2691).

Double Bill–Agatha Christie's *The Patient* and *The Rats,* directed by Karen Hoffman and Robert Cusack. 9/9, 10, 16, 17, 23, 24, 30; 10/1, at 10 p.m. $3. Academy Arts Theater, 330 E 56th (486-1431).

Double Bill–Eugene Ionesco's *The Bald Soprano* and *The Lesson,* directed by Andrew Loucka. 9/8-25, Thurs thru Sun at 8:30 p.m. $2.50. Little Theater, 5 W 30th (564-0692).

Drama Committee Repertory–Gorky's *Cain and Artyom,* Thurs, Fri, Sat at 10:30, thru 11/26. Shaw's *Don Juan in Hell,* Tues, Wed at 7, 9/6-28. Chekhov's *Ward Six,* Thurs, Fri, Sat at 7:30, 9/8-11/26. 17 W 20th St (929-8377).

Heat–William Hauptman's play, 9/8-10, 15-17, 22-24, 29, 30, 10/1, at 7:30 p.m. AATC Theater, 330 E 56th (242-3900).

Leona is a Funny Name–Donald Kvares's space play about the liberation of a dream girl type secretary on the moon. Directed by Ted Mornel. 9/8-11, at 8. Theater for the New City, 113 Jane St (691-2220).

Naked–Luigi Pirandello's play, starring Fran Brill. Tues thru Sat at 8; Wed, Sat & Sun at 2. From 9/6. Roundabout Stage Two, 307 W 26th (924-7160).

Night Fever–Sebastian Stuart's play about a group of California hitch-hikers. Fri, Sat at 7:30 & 10; Tues thru Thurs & Sun at 8. 9/8-10/2. Vandam Theater, 15 Vandam St (675-0498).

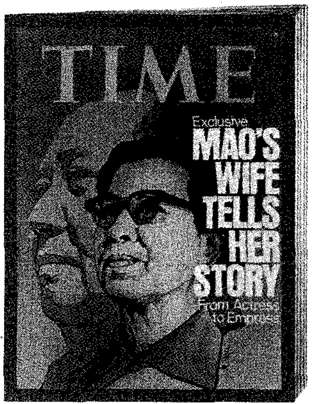
Photograph–Gertrude Stein's play, directed by James Lapine. 9/14-18, 21-25, 28-30. Thurs, Fri, at 8; Sat at 7 & 10; Sun at 3 & 7. Performance & Video Workshop, 178 Duane St (226-3158).

Songs for a Saturday Night–A musical by Rich Samuelson, directed by Charles Baird. Thurs thru Sun at 8 p.m. 9/8-25. $3. NYTE Arena, 62 E 4th (477-4120).

Triple Bill–Tennessee Williams's *Talk To Me Like the Rain and Let Me Listen,* and *Moony's Kid Don't Cry;* and Marian Winters's *All Saint's Day,* all dealing with conflicts and complexities of living in modern American cities. 9/9-11, 16-18, 23-25, at 8 p.m. Sydney Armus Studio, 54 W 22nd (691-7950).

Der Ring Gott Farblonjet–Charles Ludlam's 3½-hour absurdist treatment of Wagner's *Ring,* with drag Rhinemaidens and the like. Sundays at 8. *Stage Blood,* written, directed by, and starring Charles Ludlam. Fridays at 8 & Saturdays at 8 & 10:30 p.m. Tues thru Sat. Truck & Warehouse, 79 E 4th St (228-8558). (Reviewed 5/16/77)

Unsung Cole–A musical entertainment of songs by Cole Porter, some receiving their New York pre-



Why take a chance?

In your more euphoric moments, you may believe you're getting away with it. But this once, be honest. You think people just *forget* some fumbling reply you made when they asked your opinion of the SALT talks? You thought they were laughing *with* you when you admitted thinking Chiang Ch'ing was a Hunan specialty you ate last week? Ditto the DNA. Definitely not a government agency like the FBI or the CIA.

So where've you been? Getting lots of practice in the art of cover-up, it seems. You may even be making it on skimmed newspapers and TV newscasts. But rest assured, those niggling doubts you entertain in the wee hours of the night are well-founded: someday, they're sure to find you out.

Why take the chance? *They* never run the risk of being caught with their ignorance showing Look in their briefcases. Observe what they're carrying in their tote bags. Watch them devouring it on trains, planes, and buses. And when you're sitting in some waiting room stacked with magazines, notice how often it's the first one they choose (on the slight possibility they may have missed an article, or heaven forbid, a whole issue!).

It's TIME, of course, that puts them on solid ground whenever they open their mouths. When they discuss international affairs, politics, science, the arts, business, the theatre, and know what they're talking about, it's not because they're flaming geniuses. What they are is intelligent enough to do simple arithmetic: one person interested in knowing *more*, plus an hour or so a week with TIME, adds up to a many-sided, informed individual with a firm grasp of what's happening everywhere.

Why not put TIME to work for you? Use the attached postpaid card and send for TIME today for 50¢ an issue for as long as you want, from 25 to 100 issues. With a little luck, it may arrive before your next ticklish situation, and save the day.

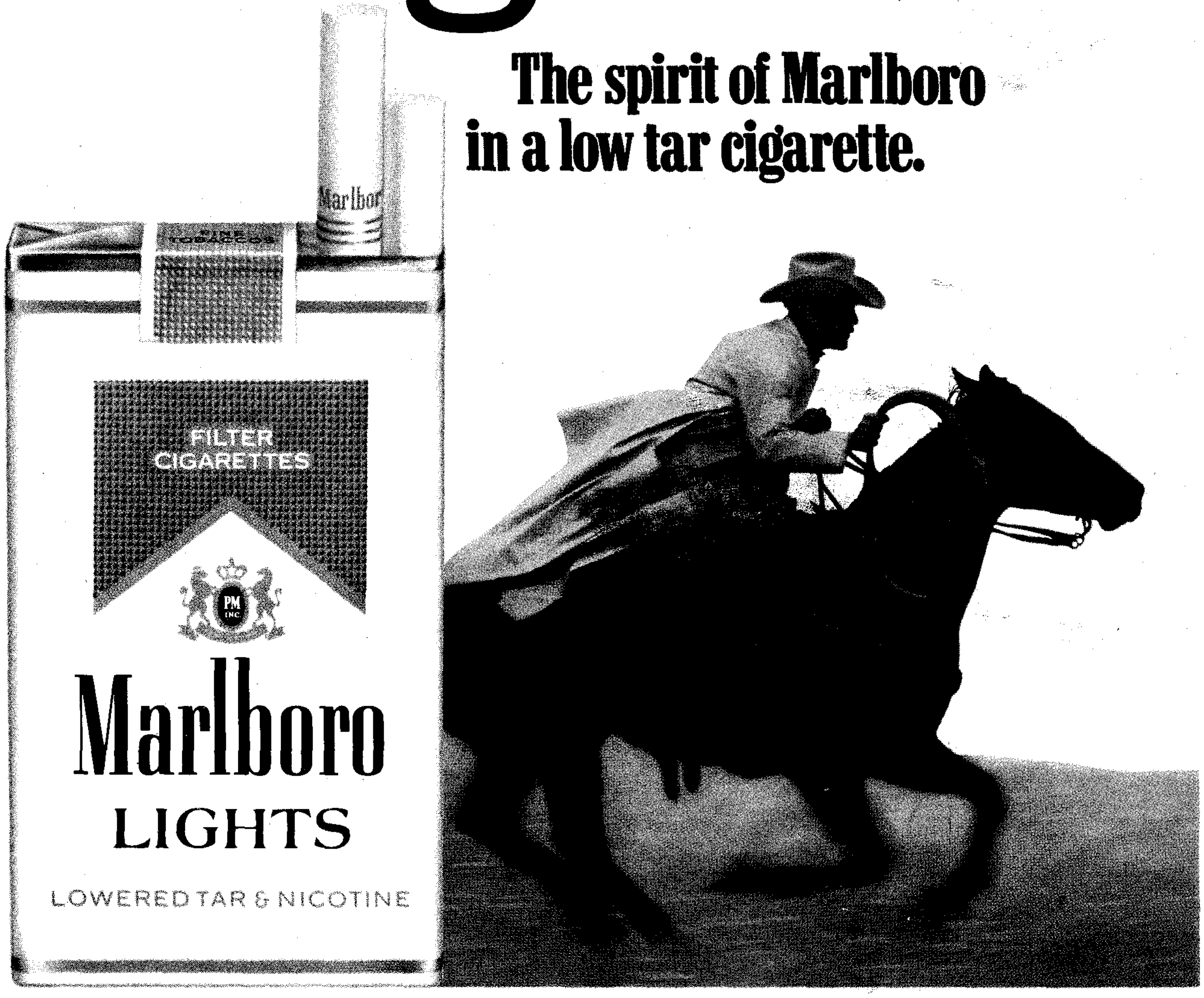
Try TIME now at half the newsstand price.

BONUS OFFER: Just write "C" in the Bonus box on the card and receive two extra issues *free*.

If the card is missing, write TIME Magazine, 541 N. Fairbanks Court, Chicago, Illinois 60611, or call toll-free 800-621-8200 (in Illinois: 800-972-8302).

Marlboro Lights

The spirit of Marlboro in a low tar cigarette.


Marlbor
FILTER CIGARETTES
PM INC
Marlboro
LIGHTS
LOWERED TAR & NICOTINE

Lighter in taste. Lower in tar. And still offers up the same quality that has made Marlboro famous

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

13 mg."tar," 0.8 mg. nicotine av. per cigarette, FTC Report Dec.'76

mieres, infrequently performed, conceived and directed by Norman L. Berman; with Gene Lindsey, Mary Louise, Maureen Moore, Margery Cohen, John Sloman. Wed thru Sun at 7:30. Late Shows on Fri & Sat at 10:30. Circle Repertory Company, 99 Seventh Ave So. on Sheridan Square (924-7100).

Vanities–Jack Heifner's three-character play traces three Texas girls from highschool cheerleader days through their entry into realistic urban life. Garland Wright directs. Westside Theatre, 407 W. 43rd St. (541-8394). (Reviewed 4/5/76)

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

Restaurants

A sampling of restaurants *New York's* critics have favorably reviewed. The prices listed are dinner prices. The code: **AE,** American Express; **V,** Visa; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge.

The Greats

The Coach House–110 Waverly Place near Sixth. The town's most glorious celebrant of the American kitchen. Tues thru Fri noon to 2:30 p.m. & 5:30 p.m. to 10 p.m.; Sun 4:30 p.m. to 10 p.m. Entrees approx $9.50 to $14. AE CB DC MC (777-0303).

The Four Seasons–99 E 52nd near Park. Exciting, coldly elegant, rich. In the Bar Room, haunt of the literary set, a new grill menu: impeccable food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Sat noon to 2 p.m. Mon-Fri 5 to 9 p.m. Pool Room: Mon-Fri, noon to 2:30 p.m. Mon-Sat 5 to 11:30 p.m. Bar Room entrees $6 to $9. AE V CB DC MC (754-9494).

Hunam–845 Second Ave near 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Daily 11:30 a.m. to 11 p.m.; Fri and Sat to 1 a.m. Entrees $5.25 to $7.95. AE CB DC (MU 7-7471).

Le Cirque–58 E 65th near Park. An unstuffily elegant restaurant that can dazzle. Don't miss the spaghetti primavera, and explore the daily special. Mon thru Sat noon to 3 & 6 to 10:30. Entrees $7.95 to $12.95. AE DC (794-9292).

Nanni–146 E 46th near Lex. Homely little joint, but big-time gastronomes, Italian Division, will prize it. Mon thru Fri noon to 3 p.m.; Mon thru Sat 5:30 p.m. to 10:30 p.m. Entrees $6 to $12. AE BA CB DC MC (697-4161).

Oyster Bar & Restaurant–downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Entrees $4.35 to $9.25. AE V CB DC MC (532-3888).

The Palace–420 E 59th near First. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat, seating 7 p.m. to 9 p.m. Fourteen-course prix-fixe $65. AE DC MC (355-5150).

The Palm–837 Second Ave near 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Entrees $7 to $24. AE V DC MC (687-2953).

Shun Lee Palace–155 E 55th near Third. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Sun thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to midnight. Entrees $2.95 to $10.95. AE CB DC (371-8844).

Trattoria da Alfredo–90 Bank at Hudson. Pasta ten ways, and sublime vegetables, both properly al dente, with sauces of long, slow melding and fast last-minute subtlety. The food establishment hangs out in this charming store-front. Wed thru Mon noon to 2:30 p.m. & 6 p.m. to 11 p.m.; Sun 6 p.m. to 11 p.m. Entrees $3.75 to $6.75. No credit cards. No liquor license. (929-4400).

Uncle Tai's Hunan Yuan–1059 Third Ave near 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m.; Entrees $5 to $11. AE DC (838-0850).

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. The menu is imaginative; with intelligence and luck, you may dine well. Call for hours. Prix-fixe dinner, $16.50. AE, CB, DC, MC, V (938-1111).

Wonderful Settings

Elaine's–1703 Second Ave near 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Daily noon to 4 a.m. Entrées $4.50 to $10.50. AE (831-9566).

The Grand Café–28 E 63rd near Mad. The food (French and American) isn't memorable, but the gorgeous, near-perfect Art Deco-1930's setting is. Mon thru Sat noon to 2:30 p.m.; Mon thru Thurs 6 p.m. to 11 p.m.; Fri and Sat 6 p.m. to 11:30 p.m.; Sun noon to 9 p.m. Entrées $9 to $14.50. AE CB DC MC (EL 5-2121).

Maxwell's Plum–1181 First Ave at 64th. Ambitious Continental menu in an Art Nouveau, Art Deco, Art Wacko setting. Uneven kitchen. Daily noon to 2 a.m. Entrées $4.45 to $13. AE V CB DC MC (628-2100).

One Fifth–1 Fifth Ave near Wash Sq. The dining room is the S.S. *Caronia* reincarnate. The food is Continental. Mon thru Thurs noon to 1 a.m.; Fri & Sat to 2 a.m.; Sun 11 a.m. to 5 (brunch). Entrées $2.95 to $23.50 (for 2). AE V CB DC MC (260-3434).

Pronto Ristorante–30 E 60th. In this pasta palazzo one can sit long and late in the homey back room and see and be seen by a bustling urbane crowd all dressed up with somewhere to go. Mon thru Sat 11:30 a.m. to 11:30 p.m. Entrées from $3.75 to $11. AE DC (421-8151).

Tavern-on-the-Green–at Central Park West at 67th. The Crystal Room is a glittering glass gazebo beneath a pink and yellow and aqua ceiling. Here's where flowers are brought to learn to run riot, carloads at a time. A kitchen that has not yet found itself. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 12:30 a.m.; Sat noon to 4 p.m. & 5:30 p.m. to 12:30 a.m.; Sun 11 a.m. to 4 p.m. & 5:30 p.m. to 12:30 a.m. Entrées $5 to $20. AE V CB DC MC (873-3200).

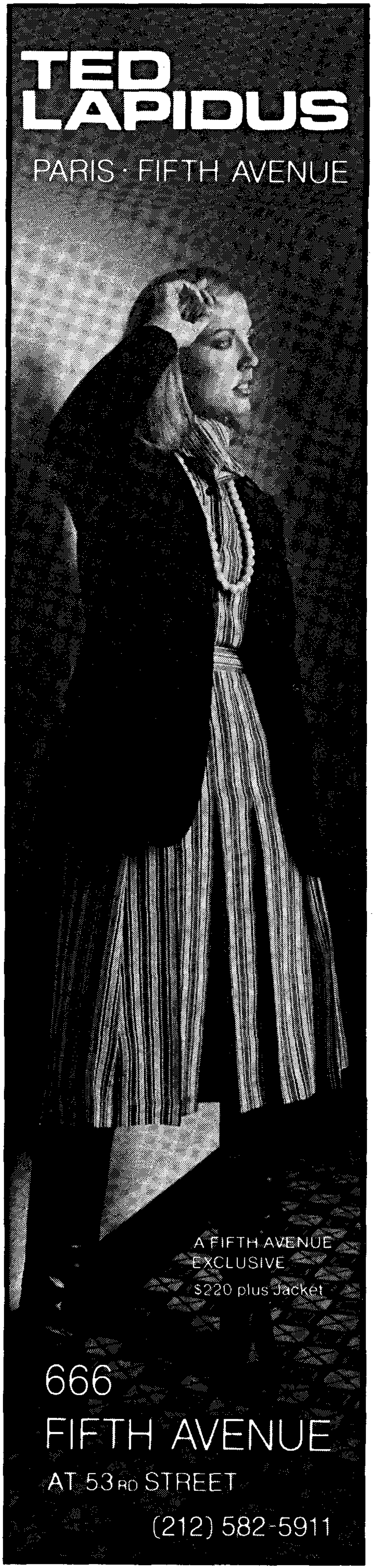
"21"–21 West 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Fall-winter-spring, Mon thru Sat noon to midnight; summer, Mon thru Fri noon to midnight. Entrées $9.50 to $14. AE CB DC MC (582-7200).

W.P.A.–152 Spring near W. Bdway. Stunning Depression-era fantasy. The menu is limited but appealing. Mon thru Sat noon to 2 a.m. Entrées $7.50 to $12. AE DC (226-3444).

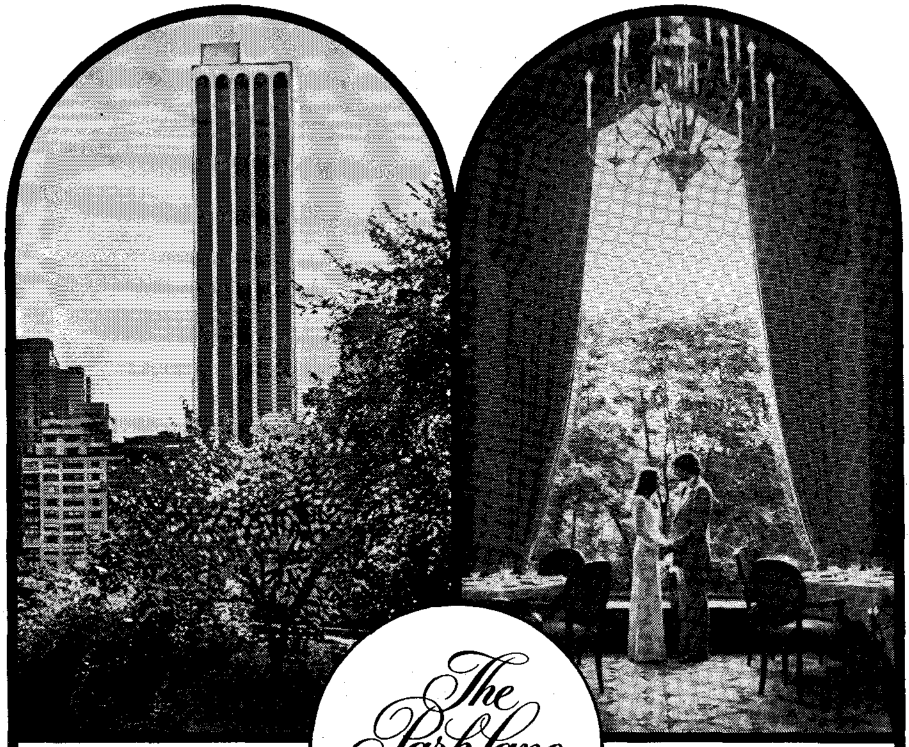
Commendable

Chez Pascal–151 E 82nd. Elegant French cuisine in a tiny brick-walled, flower-decorated place filled with beautiful people in flight from formality. The bass baked en croûte is wonderful; the bouillabaisse must be the best in New York. (Mon thru Fri); sittings at 7 p.m. and 9:30 p.m. Entrees from $12.50 to $18. AE. (249-1334).

Sea Fare of the Aegean–25 W 56th near Fifth. Praiseworthy virtuoso repertoire of fish dishes in a restaurant painted a regal Knossos red, like the palace in Crete. Mon thru Sat noon to 11 p.m.; Sun 1 p.m. to 11 p.m. Entrées $6.95 to $18.95. AE V CB DC MC (581-0540).



PHOTOGRAPH BY WALTER PAUL BEBIRIAN



The height of luxury soars 46 stories over Central Park. Lavishly appointed rooms and suites. Superb views and deluxe service. Separate motor entrance and underground garage.

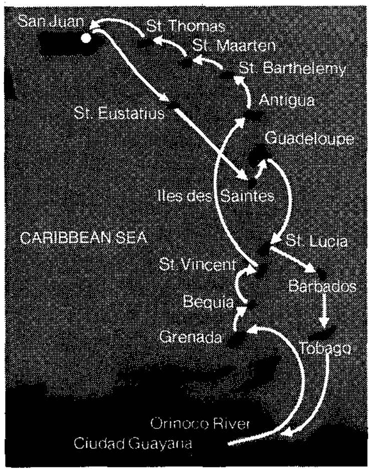
The Park Lane Hotel

36 Central Park South
New York, N.Y. 10019
(212) 371-4000

The Park Room offers very grand and gourmet fare with tree top views of the park. Breakfast, brunch, luncheon, dinner and supper. Unexcelled drinks in the intimate Park Lane Bar.

The you in unusual.

You. In the cave of Robinson Crusoe on Tobago. You. In a charming fishing village at Iles des Saintes. You. In a spectacular drive-in volcano on St. Lucia. You. 180 miles up the Orinoco River at an outpost on the edge of civilization. It's all you—aboard our most unusual ship, the Stella Oceanis, as she makes one in a series of 14-day Leeward to the Orinoco Cruises out of San Juan this winter. The Stella Oceanis has all the comforts of a larger ship, but is small enough (room for 298) to follow a yacht-like itinerary. For all the details, see your travel agent or send for our brochure.
P.S. We also have a 9-day Christmas and a 9-day New Year's Cruise. Greek registry.
Sun Line Cruises, One Rockefeller Plaza, New York, New York 10020. Room 315N



Sun Line Cruises

SUN LINE

Shezan–8 W 58th near Fifth. Beautiful, glittery place where the food—Indian and Pakistani—is of a commendable variety and authenticity. Mon thru Fri 11:45 a.m. to 2:30 p.m.; Mon thru Sat 6 a.m. to 11 p.m. Entrées $5.50 to $8.75. AE V CB DC MC (371-1414).

Nice and Inexpensive

Excerpted from The Underground Gourmet

Beau Père–13 Eighth Avenue at 12th. Middle Eastern and Middle European cooking in a pleasant, softly lighted room. A good robust moussaka, succulent Russian spare ribs, homemade desserts. Entrées $3.10 to $8.80. Dinner only: Tues thru Sat 6 p.m. to midnight; Sun 5 p.m. to midnight (242-9241).

Castilian–303 E 56th near Second. A truly outstanding buy among the city's Spanish restaurants. Be sure to have the white-wine sangria. Daily noon to midnight. Entrées $3.95. AE V CA DC MC (688-6435).

Dosanko Larmen–423 Madison Ave near 48th. Japanese noodle cuisine; very attractive presentation. Mon thru Fri 11 a.m. to 10 p.m.; Sat noon to 8 p.m. Entrees $2.25 to $3.50. No credit cards (688-8575).

Gaylord–50 E 58th. The large rear dining room faces a glassed-in kitchen where Punjabi chefs perform at three clay ovens. Author's choice: the vegetarian lunch, a visual delight. Entrees $3.95 to $6.50. Mon thru Fri 11:30 a.m. to 3 p.m. & 5:30 p.m. to 11 p.m.; Sat & Sun, 5:30 p.m. to 11 p.m. AE V CB DC MC (759-1710).

Le Yogurt–224 Columbus Ave near 70th. Yogurt, soups, salads, beef stew, frozen-yogurt desserts. Sun thru Wed 11 a.m. to 11 p.m.; Thurs thru Sat 11 a.m. to midnight. Desserts 60¢ to $2. No credit cards (724-7816).

Siamese Gardens–220 E 53rd near Second. First-rate cooking of Vietnamese and Thai specialties. No liquor license. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 11:30 p.m.; Sat 5:30 to 11:30 p.m. Entrées $4.95 to $7.25. AE V DC MC (935-1920).

323 West Broadway south of Grand–A deep room above a grocery store, this not-quite-all-Gallic restaurant has a long wall of windows and hanging plants and a red-tiled front area. The brunch menu offers more than the usual standards. For lunch, try the Black Forest ham and Jarlsberg platter. Dinner is more expensive than the Underground Gourmet limit allows, but your palate and purse can be pleased if you avoid the costly dishes. Entrees $5.25 to $12.95. Mon thru Fri noon to 2 p.m. & 5:30 p.m. to midnight; weekends noon to 3:30 p.m. (brunch) & 5:30 p.m. to midnight. AE V DC MC (966-6155).

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

Chez Z–320 E 79 St. Candlelight restaurant with Pat Hood singing blues, jazz and pops (734-4700).

Club Ibis–151 E 50th. Elegant Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 10 & 12. Closed Sunday (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 10; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 9/8, 9, 10, song stylist Kitt Moran. Dancing Fri & Sat. Closed Mondays (PL5-6010).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation*–358 W 44. Comics and singing waitresses* all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's–131 E 54th. nightly except Sunday, at 10, midnight, & 2 a.m. The Tomy Furtado Trio plays, Tues thru Sat, and the Bernie Leighton Quartet, Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Lorelei–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with singer Terry Hammond at the keyboard Mon thru Sat (628-3333).

Once Upon a Stove–325 Third Avenue. Restaurant-cum-antique shop. In the Valentine Room Mon thru Sat at 9 & 11, on Fridays & Saturdays, they feature a whole slew of comediennes (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy–5 E 59th. Singer-comedianne Lisa Carroll in the Playroom thru 9/11 (752-3100).

Rainbow Grill–65th floor, Rockefeller Center. Johnny Desmond sings at 9:15 & 11:30 nightly except Sunday, 9/6-17. In the Lounge, everything made out of avocados to eat and drink (PL7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. From 9/6, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level disco*theque, open Wed, Fri & Sat from 10 to 4 a.m.* (MU 8-3365).

Regine's–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

Roma di Notte–137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Sirocco–29 E 29th. Greek-Israeli nightclub, with dining, dancing and a revue headlined by Aris San and Vicky Michail, one of Greece's leading singers (683-9409).

Touches–190 Third, at 17th. Discotheque, all scintillation, and *mirrors*, downstairs from that estimable eatery known as Tuesdays (533-7902).

La Vie En Rose–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

THE HOTEL ROOMS

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Hazel Scott plays piano here thru 9/17. Bobby Short returns 9/20. Mon thru Fri at 9 & 11 p.m.

Pierre, 5th Avenue at 61st Street (838-8000). **In the Cafe:** Tony Gorody featured at the piano from 8:30 p.m. - 12:30 p.m. Tues thru Fri; 9:00 p.m. - 1 a.m. Sat. Steve Weltner at the piano Sun and Mon.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. Thru 9/17, New Life, featuring Joann Greco, from 9:30 to 1:30 except Sun.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

The No. 1 selling scotch in Scotland.
BOTTLED IN SCOTLAND
BELL'S
Extra Special
BLENDED SCOTCH WHISKY
100% SCOTCH WHISKIES
BLENDED AND BOTTLED BY
Arthur Bell & Sons Ltd
PERTH SCOTLAND Est.1825
PRODUCT OF SCOTLAND
4/5 QUART
86 PROOF

86 Proof Scotch Whisky. Distilled, Blended and Bottled in Scotland. Imported By The James B. Beam Import Corp., New York, N.Y.

ITALIAN
LANGUAGE SCHOOL
20th year. Own proven, practical method. Fundamental classes: Beginner, Intermediate, Advanced —plus Conversational classes on 10 different levels of fluency. Daytime, Evening, Saturday morning. Native teachers. Next 10-week courses start Oct.
Ask NOW for free bulletin
AMERICA-ITALY SOCIETY, INC.
a Non-Profit Organization
667 Madison Ave., N.Y.C. 10021
(btwn. 60th & 61st) — 838-1561

When CBS stars get hungry, they head for the ground floor.
The Ground Floor Cafe
Follow the arrow to sizeable drinks, a surprise-filled menu, intimate lighting and down-to-earth prices.
Lunch, dinner, and after-theatre
Monday through Friday
CBS BUILDING
51 West 52nd Street 751-5152

DivorceAide
WORKSHOPS FOR WOMEN FACING
RECENT SEPARATION OR DIVORCE
FREE BROCHURE
521 FIFTH AVE NY 10017 (212) 369-3966

DAVID K's
Distinguished Chinese Cuisine
in the Authentic Tradition
"An unusual experience."
1115 Third Ave. (cor. 65 St.) N.Y.C. 371-9090
American Express card honored exclusively

Working Late?
★ Too Tired or Busy to Cook?
★ Having a Dinner Party?
Dial·a·Dinner
We deliver to HOME or OFFICE LUNCH or DINNER
Piping Hot!
(10% surcharge)
Lobster, Steak, Chicken, Fish, etc.
242-2002
O. HENRY'S WEST 4TH ST. AT 6TH AVE. GREENWICH VILLAGE
FAMOUS STEAK AND SEAFOOD HOUSE

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene St. 9/6 thru 9/11, the Clifford Jordan Quartet; at 9, 11, & 12:30 (226-9042).

Angry Squire–216 7th Ave at 23rd. Restaurant with jazz Fri thru Sun, 9 to 3 a.m. Bassist Bob Cunningham, guitarist Dave Barren, and Billy Higgins on drums continue here as popular favorites (242-9066).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Axis in Soho–463 W. Broadway. 9/8, Jankry Ensemble with Glenn Moore on bass and Larry Karush on piano. 9/9, 10, Cedar Walton Quartet (228-0882).

The Ballroom–458 E. Bdway. Singer Liz Corrigan returns (9/6-24) with a completely new act (473-9367).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's Jazz Emporium–230 Park Ave. 9/14-17, the Janet Lawson Quartet at 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat (675-4720).

Bottom Line–15 W 4th. 9/6,7, Country music with guitarist George Jones (228-6300).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery–University Pl & 8th St. Helen Humes will be here thru 9/6, accompanied by Gerry Wiggins on piano. On Sundays, 8 to 1 a.m. boogie woogie specialist Sammy Price performs (OR 4-4450).

Crawdaddy–45th & Vanderbilt. The Red Richards Trio, with Taft Jordan on trumpet, and Ronnie Cole on drums. (889-8331).

The Bells of Hell–105 W 13th, west of 6th Ave. Louie Setzer and the Appalachian Mountain Boys, a bluegrass band, 10 p.m. to 3 a.m. 9/9, 10 (924-8017).

THE PIANISTS' PIANIST

Ellis Larkins opens at Daly's **Daffodil,** 59th Street and First Avenue, September 7th at 9 p.m. and plays Tuesdays through Saturdays from 9 p.m. until forever. Pianist-arranger composer Larkins is a graduate of Peabody Conservatory, won a three-year scholarship to Juilliard and says about his music: "I'm painting a picture." 245-1133 for reservations.

David's Harp–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Dubrovnik–88 Madison at 28th. Yugoslavian restaurant-club with singer-pianist Marika entertaining with Slavic folk music, Mon thru Thurs, 5 to 11 (689-7565).

Eddie Condon's–144 W 54th. 9/6, PeeWee Erwin, trumpet. 9/11, Tenor saxophonist Scott Hamilton and his Quintet. During the rest of the week, clubowner Red Balaban leads a sextet (265-8277).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Gregory's–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon & Tues, 10 to 3, Ben Aronov Trio. Mon thru Sat, 5 to 10, Gene Roland Trio (371-2220).

Hopper's–452 Sixth Ave, at 11th. Thru 9/17, jazz guitarist Bucky Pizzarelli and bassist Slan Stewart (260-0250).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Lone Star Cafe–61 Fifth Ave. 9/6, Alvin Crow & the Pleasant Valley Boys. Showtimes are at 9:30 & 11:30 (242-1664).

Michael's Pub–211 E 55th. Thru 9/10, end-of-summer jam session with Junior Mance on piano, Hal Ashby on sax, Oliver Jackson on drums, and Gene Taylor on bass (PL 8-2272).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's–39 Desbrosses St, two blocks below Canal., Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mondays, the Sizzling Syncopators; Tuesdays, the Ed Quinn Quintett; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeny–126 W 13th. 9/6-11, Raon McKinnon and Michael Federal. 9/12, Ellen Shipley. From 9/13, Sarah Dash. Shows at 9 & 12. (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville–41 E 58 St. 9/6-10, Cecil Taylor. 9/13-17, Robin Kenyatta Sextet (755-1640).

Stryker's–103 W. 86th. 9/7-10, the Chet Baker Quartet 9/12,19,26, Dave Matthews Big Band. 9/13,17,20,27,29, Lee Konitz Nonet (874-8754).

Sweet Basil–88 7th Ave So. Jazz room. 9/6-10, the Ron Carter Quartet. 9/13-17, Charlie Rouse Septet. returns. (242-1785).

Third Phase–2864 Broadway, at 111th. A nightly menu of swing. 9/6-8, 13-15, Swing-to-Bop Quintet. *9/9, George Kelly's Jazz Sultans. 9/10, Two-Tenor* Boogie. 9/11, No-Gap Generation Jazz Band. 9/12, Franc Williams Swing Four. Sun thru Thurs at 8; Fri & Sat at 9 & midnight. (749-0200).

Village Gate–Bleecker at Thompson. Thru 9/11, Dizzy Gillespie. Show time nightly 10 & midnight; an extra show on Sat at 2 a.m. Monday dark! (GR 5-5120).

Village Vanguard–178 7th Ave So. From 9/6, the Rahsaan Roland Kirk Quintet plays, from 10 p.m. on (AL 5-4037).

The West End–1911 Broadway. Tues thru Thurs the Tiny Grimes trio play from 9:30 p.m. to 1:30 a.m. (666-8750).

Children

Bronx Zoo, Southern Blvd. at 185th St. (881-1000). Mon-Sat 10-5, Sun 10-5:30.

Children's Improvisational Company, New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.

Cricket Theater, 162 Second Ave. (533-8010). *Twanger,* Sat & Sun at 1.

Magic Theater, Flushing Town Hall, 137-35 Northern Blvd. (961-1111), Sat & Sun at 1.

Magic Towne House, 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 2.

New York Aquarium, Boardwalk at W. 8th St., Brooklyn (266-8500), Mon-Fri 10-7, Sat, Sun & Hol 10-8.

New York Experience, McGraw-Hill Bldg., Sixth Ave. bet. 48th & 49th Sts. (869-0345), Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Perry Street Theater, 31 Perry St. (255-7190).

Royal Playhouse, 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

George Stevenson Dance and Theater Co., American Modern Dance Theater, 114 W 14th St. (242-7540). *Peter and the Wolf,* Sat. at 1, thru 9/24.

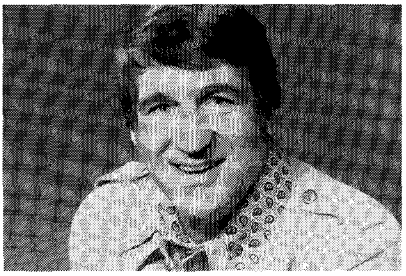
Storytelling, Barnes & Noble Annex, Fifth Ave. at 18th St. (777-1465), Tues at 11.

13th Street Theater, 50 W 13th St. (924-9785). *Gingerbread,* Sat & Sun at 1.

CONCERTS, OPERA, DANCE, SPORTS EDITED BY GERARD KAVANAGH

Special Events

FUNNY MAN



Shecky Greene, whom critics acclaim as the "King" of Las Vegas comics, will star in concert at the **Westbury Music Fair** for one week beginning 9/6 thru 9/11. His guest is Chita Rivera. 9/6,7,8,9, at 8:30; 9/10 at 7 & 10:30; 9/11 at 7:30.

Big Apple Circus, Battery Park City (586-3581). A one-ring circus which features jugglers, clowns, trapeze artists, gymnasts and others. Wednesdays at 10:15 a.m. & 1, Thursdays thru Saturdays at 1 & 7:30, and Sundays at 4. Thru 9/25.

Custom and Culture: a series of arts events at the U.S. Custom House on Bowling Green. Art exhibits will be on display and music and dance works will take place Wednesdays and Thursdays starting at 12:30 and Sundays starting at 3. The festival will run thru 9/11 (425-4445).

Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.

Grand Kabuki Theater of Japan–The Grand Kabuki Theater has returned to New York for the first time in ten years this summer. At the Beacon Theater, (874-1717). 9/13 thru 18, performances are at 7:30, matinees are at 2 on 9/14,17,18. No evening performance on 9/18.

Concerts

Tuesday, September 6

Sea Chanteys, South St. Seaport, at 7:30.

Wednesday, September 7

Music in Damrosch Park: Damrosch Park, Lincoln Center. Victor W. Sawicki, Baritone, Eva Jaslar, Harpist, Marlen Schubert, Pianist, performing works by Paderewski, Chopin, Brahms and Bartok, at 7:30.

New York Kammermusiker: Lincoln Center Library Auditorium, 111 Amsterdam Ave. (799-2200): Works of Zelenke, Isaac, Walter, Maschera, and Jones will be performed at 4.

New York Philharmonic: Avery Fisher Hall; awards concert, at 8:30.

Thursday, September 8

Music for the Mind and Soul: 4th Street Photo Gallery, 67 E 4 St (673-1021). A one man concert on electric guitar, by Dharma Song Munoz, at 7:30.

Irish & British Folk Music: South St Seaport, at 8.

Friday, September 9

Jam Session, Jazz Museum, (765-2150) at noon & 3.

Saturday, September 10

Barry Saliven, pianist: Barbizon Hotel, 63rd & Lexington, at 8:30.

Parliament/Funkadelic, Madison Square Garden, at 8.

Armenian Folk Songs, St. Vartan Armenian Church, 2nd Ave. & 34th St. (686-0710), at noon.

Warren Chiasson Trio–Jazz Museum, at 2.

Sunday, September 11

Paul Knopf, St. Peter's Church Jazz Vespers, 54th & Lex, at 5.

Monday, September 12

Ragtime & Blues, South Street Seaport, at 7:45.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

CAMI Hall, 165 W 57th (972-0113).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

New York Jazz Museum, 236 W 54th (765-2150).

Queens College, Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).

South Street Seaport, Pier 15, Fulton St. at East River (766-9042).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Wollman Theater, Central Park, Fifth Ave. at 59th St. (249-8870).

Opera

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Tues, 9/6: No performance. Wed, 9/7 at 8: **Die Fledermaus** with Sills, Price, Roe, Holloway, Worth. Conductor: Rudel; director: Freedman; designers: Evans and Aldridge. Thurs, 9/8 at 8: **Carmen** with Howard, Robinson, Trussel, Holloway. Conductor: Pallo; director: Auerbach; designer: Varona. Fri, 9/9 at 8: **La Boheme** with Soviero, Zannoth, Di Giuseppe, Elvira, Hale, Jamerson. Conductor: Morelli, director: Auerbach; designer: Evens. Sat, 9/10 at 2: **La Traviata** with Niculescu, Trussel, Fredricks. Conductor: Pallo; directors: Corsaro and Auerbach; designers: Fletcher and Campbell. Sat, 9/10 at 8: **Turandot** with Tatum, Malfitano, Collins, Gill, Jamerson. Conductor: Rudel; directors: Yannopoulos and Presnell; designer: Montresor. Sun, 9/11 at 1: **Madame Butterfly** with Craig, Walker, Taylor, Cossa. Conductor: Morelli, directors: Corsaro and Getke; designer: Evans. Sun, 9/11 at 8: **Manon** with Sills, Molese, Fredricks, Gill, Hale, Castel. Conducting: Rudel, director: Capobianco; designers: Eck and Varona. Tues, 9/13 at 8: **Mefistofele** with Meier, Ramey, Miolese. Conducting: Rudel, directors: Capobianco and Hicks, designers: Mitchell and George.

LEADING LADY

Beverly Sills will portray the title character in the New York City Opera's production of **Manon,** on Sunday, 9/11 at 8. Julius Rudel conducts; Tito Capobianco directs; and Marsha Louis Eck and Jose Varona designed the scenery and the costumes. At the New York State Theater.

OTHER

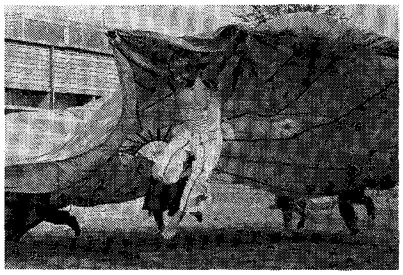
Brooklyn Lyric Opera–62 Bay 8th St, Bklyn. Puccini's *Madame Butterfly,* 9/10 at 7:30, 9/11 at 3.

Light Opera of Manhattan–334 E 74th St. (861-2288). *Ruddigore,* 9/14 thru 18 at 8:30.

Summergarden–Bernstein's *Trouble in Tahiti;* plus a selection of Bernstein songs; 9/9, 10, 16, 17, at 8. Museum of Modern Art, 8 W 54th St.

Dance

WINDSWEPT



The **Parachute People-Theater Dance Group** is a group of 8 actor/dancers who use a dance-theater form to tell an Oriental and Commedia del Arte story. Their first performance will take place at the Damrosch Park Bandshell at Lincoln Center on 9/10 at 8. Two shows for children at Central Park's Alice in Wonderland statue, 76th St & 5th Ave, at 1:30 and 4:30.

OTHER

Diane Jacobowitz–Merce Cunningham, 232 W 16 St (924-2031). 9/9, 10 at 9 p.m.

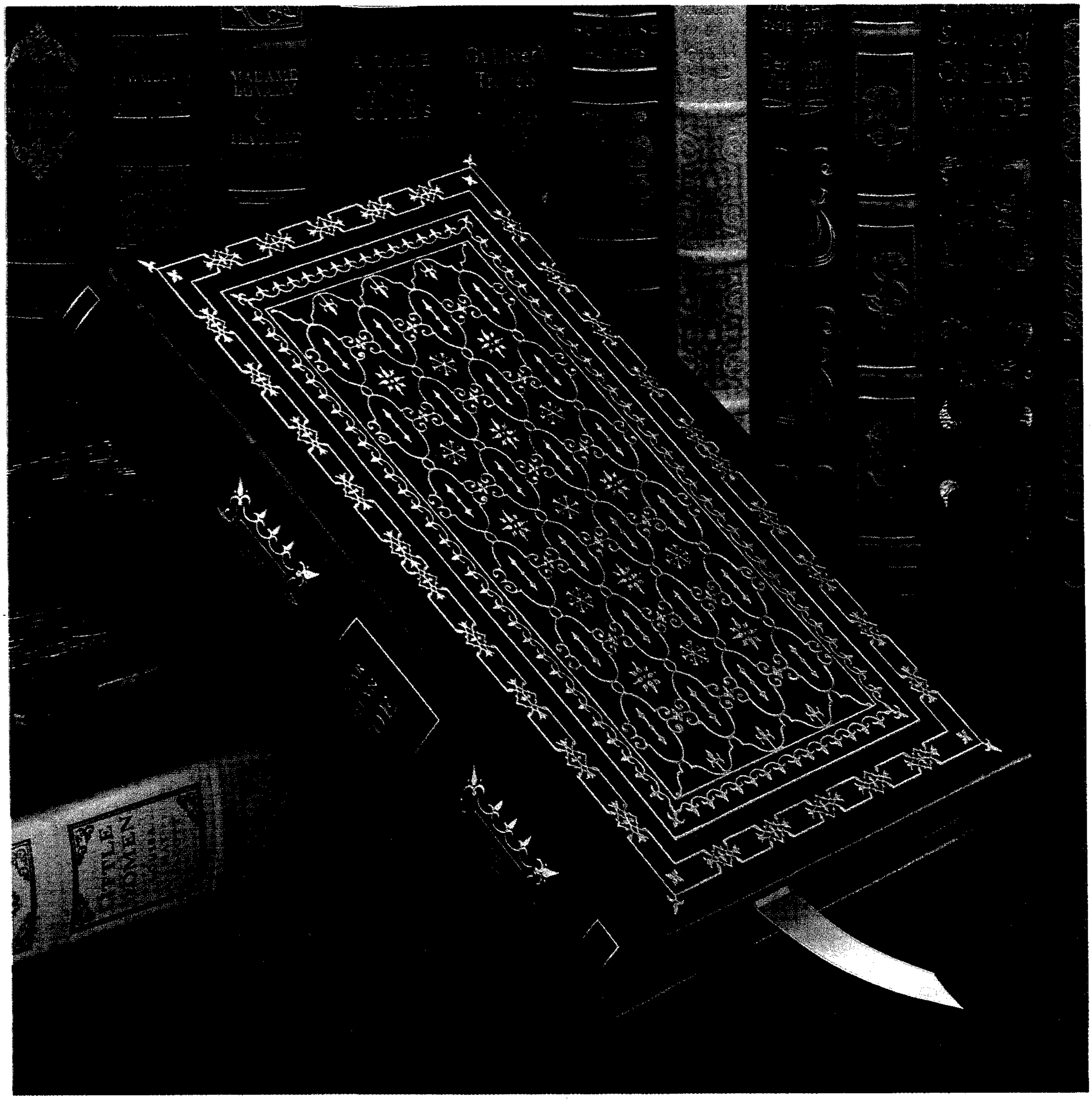
The Arts and Leisure Section of the New York Times–Thurs thru Sun at 8. From 9/8. The Richard Morse Mime Theater, 224 Waverly Place (242-0530).

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

You Can Now Acquire a Private Library of Distinction

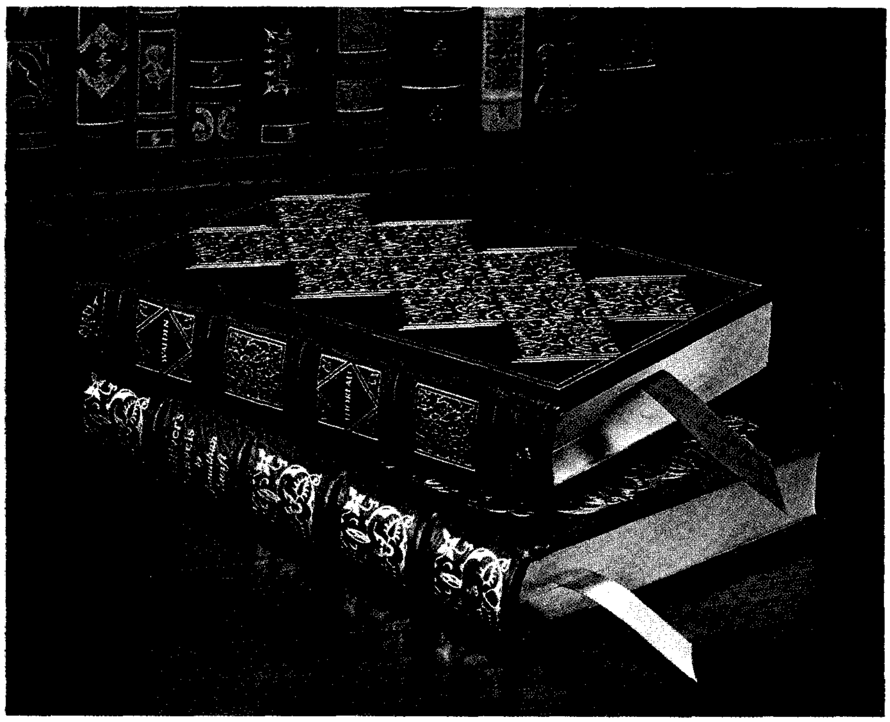
The 100 Greatest Books Ever Written

The World's Greatest Works of Literature • Beautifully Illustrated
Bound In Genuine Leather • Decorated With Real Gold


MADAME BOVARY
A TALE OF TWO CITIES
OSCAR WILDE
LITTLE WOMEN

Everyone wants to surround himself and his family with objects of lasting beauty, meaning and value - to own with pride and pass on as valuable heirlooms to future generations. There can be no better heirloom than beautifully leather bound, gold-decorated editions of the world's greatest books.

Now, you can acquire this kind of private library from The Easton Press.



The World's Greatest Books

It isn't difficult to list the world's greatest books. Their titles spring instantly to everyone's mind, because what makes a book great is its ability to have a lasting impact on each new generation of readers. A book becomes great only when it is recognized as being great - generation after generation.

Melville's *Moby Dick,* Dickens' *A Tale of Two Cities,* Chaucer's *Canterbury Tales,* Plato's *Republic,* Thackeray's *Vanity Fair,* Fielding's *Tom Jones,* Hawthorne's *Scarlet Letter,* Dostoevesky's *Crime and Punishment,* Homer's *Iliad,* Brontë's *Wuthering Heights,* Dante's *Divine Comedy,* Swift's *Gulliver's Travels,* Mark Twain's *Huckleberry Finn* and Milton's *Paradise Lost.*

Books like these are the greatest books of all time...the books of *lasting value* that each family wants on its bookshelves.

As Beautiful as They Are Meaningful

The pride that one feels in acquiring this edition of the world's greatest books comes not only from the power and significance of each literary masterpiece. It comes also from the sheer beauty of each book. Every volume in this private library will exemplify the ultimate in the art of printing, illustrating and binding.

Each of the volumes will be printed on the highest quality paper. Each book is bound in genuine leather, and every volume's binding is inlaid with real gold in a unique design that sets it apart from all other volumes.

Genuine Leather Bindings

Today it is rare to find books bound in genuine leather. The cost of such bindings and the time required to create them has made the crafting of such bindings an almost vanishing art.

But each book in this collection will be bound in genuine leather! The leathers used will be only the finest, and many different types of leathers will be used - calfskin, cowhide, suede, sheepskin - to give even greater distinction to the total collection.

As with every detail of these books, luxury in binding will be the rule rather than the exception. Each volume will have the beautiful lustre, wonderful feel, and distinctively rich smell that is characteristic of only *genuine* leather.

Unique Cover Designs of Real Gold

To further enhance the richness and beauty of your books, each binding will be decorated with real gold. Each cover design will be deeply inlaid with this precious metal. The back cover and the spine of each book will be similarly decorated.

Gilt-edged Pages

Complementing the gold of the leather cover's design is the gilt edging of every page. The pages of every book will be gilt-edged in real gold.

Elegant in Every Way

As final touches of elegance, each book will have beautiful endsheets of the highest quality, contain a bound-in ribbon page marker and be bound with a "hubbed" spine that is used in only the finest books.

The result of all of this careful attention to luxury and elegance is a collection of books that brings back memories of the great private libraries of the most discriminating families in days gone by.

Distinctly Different Volumes

Distinctiveness is the watchword of this private library. No two volumes are the same. The leather used in the bindings will be of many colors and grains. The type styles and illustrations will vary from volume to volume matching the unique character of each of the individual works. The design on each volume's leather cover will be different, with no two alike. Even the sizes of the books in the collection will vary.

A Most Important Family Heirloom

To acquire this distinguished edition of "The 100 Greatest Books Ever Written" is to establish a family treasure that will be enjoyed now and passed on from generation to generation.

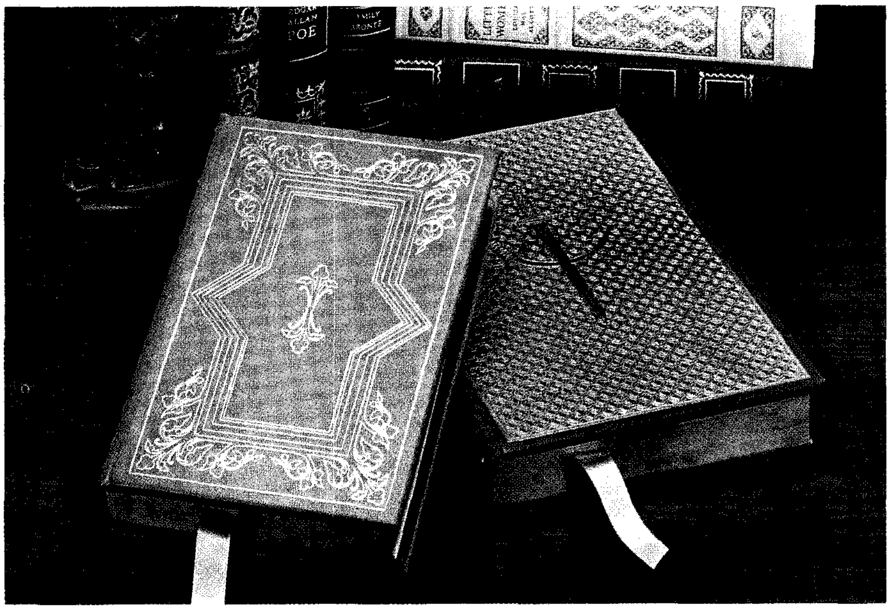
Each of the books in this collection is a literary masterpiece. In addition, each volume is a work of lasting beauty. The elegance of the genuine leather bindings, decorated with real gold and crafted to the highest standards of the bookbinder's art, makes this private library an expression of true appreciation of quality.

In today's world of impermanence, it has become increasingly important to establish in each family something of true heirloom quality. There is no finer example of such a family treasure than this edition of the world's greatest books.

Available Only by Advance Subscription

The Easton Press edition of "The 100 Greatest Books Ever Written" will be

(Continued on next page)



(Continued from previous page)

made available only by advance subscription. The books will not be available in bookstores, nor will they be offered through rare book dealers. They will be made available only to those who take advantage of the opportunity you now have before you.

The quantity issued of each volume in the edition will be strictly limited to the advance subscriptions we have received and registered. The rarity that is so important in determining the future value of your heirloom possessions is thereby ensured with this library of "The 100 Greatest Books Ever Written".

A Truly Personal Library

When you acquire this edition of "The 100 Greatest Books Ever Written" you are building a personal library that will be one of your most prized possessions. To beautifully identify each book in the edition as part of your own private collection, a unique personalized nameplate will accompany every volume.

This plate is our certification, as the publisher of this edition, that each volume was issued expressly *in your name* to honor your registered subscription.

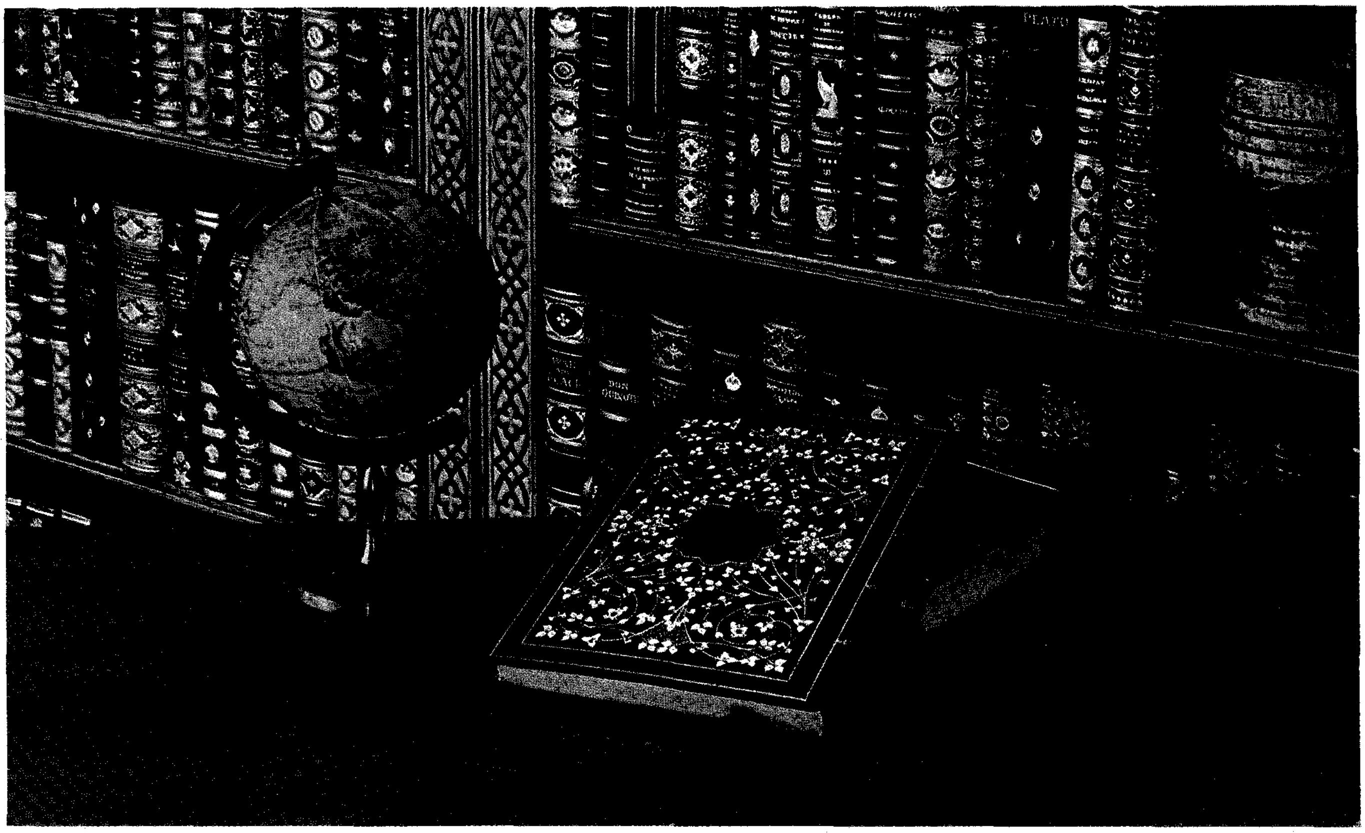
Beautifully Illustrated Books

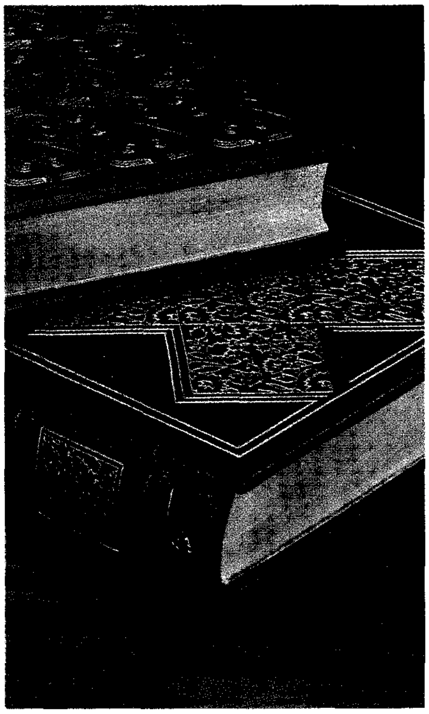
Each volume of "The 100 Greatest Books Ever Written" will be beautifully illustrated. In many cases, authentic illustrations from the period of the literary masterpiece will be used. In others, specially commissioned art from leading illustrators will be created to impressively complement the specific book.

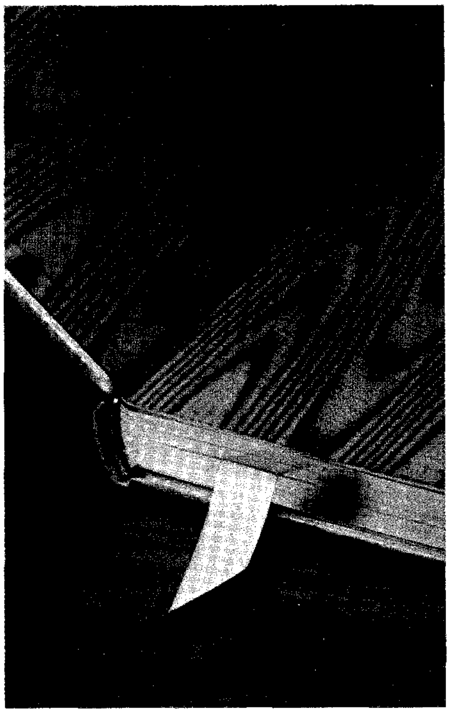
Whether it be finely detailed black and white etchings or dramatic full color paintings, the illustrations used in each book will be carefully selected to match the mood and meaning of the author's work. The rich use of illustrations throughout each volume will increase the pleasure you and your family derive from each book. Truly, each volume will be exactly what you would expect in an heirloom edition of "The 100 Greatest Books Ever Written".

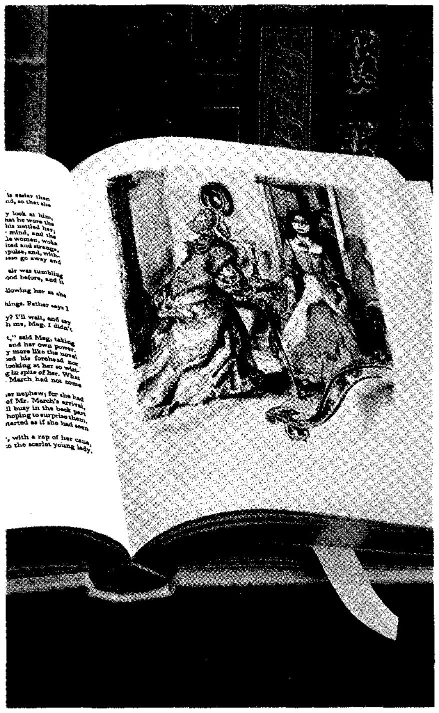
The Acquisition Plan

Books of the quality of the volumes in this collection are not generally available today, and they cannot be mass produced. Because of the extraordinary care and craftsmanship required of fine bindings such as these, the books in the collection will be issued at the rate of one per month.









Subscriptions to The Easton Press edition of "The 100 Greatest Books Ever Written" will be offered only on an advance registration basis. Further, individual volumes of the edition will not be offered. This means that only subscribers to the collection can acquire this private library of distinction.

Comparable books bound in genuine leather sell for as much as $50 to $75 per volume. However, you will be pleased to learn the volumes in this collection will be priced at only $28.50 each for the first two full years. Future volumes will be similarly priced subject only to minor periodic adjustment to reflect varying material costs.

Thus, you can acquire "The 100 Greatest Books Ever Written" at prices far lower than collectors have been accustomed to paying for similar fine books in the past.

This favorable pricing is possible because the efficiencies of direct mail selling will enable us to place a larger print order than is usually possible on fine editions of this nature.

As a subscriber, you will never receive any books you do not want. A list of the 100 books scheduled in the collection will be sent to you. You may indicate which titles on this list, if any, you do not want to receive, thereby insuring that you acquire only the books you wish to own.

If you desire, you may return any volume within 30 days for a full refund of your purchase price. Moreover, you need purchase volumes only as long as you choose to do so; you may cancel your subscription at any time.

R.S.V.P.

To accept this invitation, you need only complete the Preferred Subscription Reservation and return it to us. (It is not necessary to send any payment at this time.) This simple step is all that is necessary for you to begin building a private library of your own that is sure to be envied by all who see it, and treasured by all who use it.

The Easton Press

Preferred Subscription Reservation

The 100 Greatest Books Ever Written

The Easton Press
47 Richards Ave.
Norwalk, Conn. 06857

No payment required.
Simply mail this subscription reservation.

Please send me the first volume of "The 100 Greatest Books Ever Written" and reserve a subscription in my name. Further volumes will be sent at the rate of one book per month. I will be billed $28.50* prior to shipment for each book.

I may return any book within 30 days for a full refund, and I may cancel my subscription at any time.

I understand that you will send me a list of books scheduled for future monthly shipment. I may then indicate which titles on this list, if any, I do not want to receive, thereby insuring that I never receive any books I do not want.

An option to charge books to Master Charge or BankAmericard will be made available when you are invoiced for your first volume.

**Plus $1.25 per book for shipping and handling.*

Name____

Address______________________________________

City____________________ State____________ Zip ________

☐ As a convenience, I prefer to pay now for my first volume in the collection at $28.50 plus $1.25 shipping and handling (total payment $29.75). Enclosed is my check payable to the Easton Press. Conn. residents pay $31.83 to include sales tax.

46NY

INDIA

ANCIENT ELEPHANT GODS AND AIR CONDITIONING.

India is a land of color and contrast.
And all the comforts of now.
Come to India on Air-India.
We have tours at all prices. Try the 'India Holiday,' for instance. 15 days, most meals, all hotels, round-trip airfare on Air-India.
Give us a call or see your travel agent. And remember: even if India is the most foreign country you can visit, we speak your language.

AIR-INDIA
TO INDIA

666 Fifth Ave., New York, N.Y. 10019
Toll-Free numbers: Continental U.S. 800-223-7776
Except N.Y. State 800-442-8115
in New York City 212-751-6200

Scott Wilson Ensemble–Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209). 9/14 at 7:30.

Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

Anneli Arms/Rela Banks/Nancy Brown–Wire, polyurethane, and acrylic on plywood reliefs/Organic forms in stone/Lichens from North American forests in paint, Thru 9/22. Phoenix, 30 W 57th (245-5095).

Paul Astbury–Ceramic sculpture by this Englishman, thru 9/10. Portnoy, 56 W 57th (757-0461).

Harrison Burns/Hunt Slonem–Paintings by both, 9/10-29. Fischbach, 29 W 57th (PL9-2345).

Jean Duffy–A rare collection of oils and gouaches. Thru 10/8. Wally Findlay Galleries, 17 E 57th (421-5390).

Robert Reed–Abstract collages and monotypes by this young black artist, 9/7-10/1. Washburn, 42 E 57th (753-0546).

MADISON AVE & VICINITY

Jack Davis–A series of watercolors and pen and ink illustrations of television personalities. Mon thru Fri, 9 to 5; thru 9/15. The New York Comic Arts Gallery, 132 E 58th St (688-1260).

Bodley–1063 Madison Ave (at 80th). White Series and other major minor works by Peter Fingestein. 9/13 thru 10/1.

Consuelo Gonzalez Amezcua(1903-1975)–Filigree-like ball-point pen drawings on cardboard, 9/8-10/21. Galerias Paco, 26 E 63rd (935-8790). Mon-Fri 12-6,Sat 12-5.

Sharron Hedges/Dina Schwartz–Mixed-media works, 9/12-17. Julie, 687 Mad Ave (688-2345).

Richard Karowski/Vann Ribblett–Fruit and roses in watercolors./Big acrylic flowers, thru 9/10. Clay, 1162 Mad Av (861-4372). Mon-Sat 10-6.

***Reginald Marsh(1898-1954)/Raphael Soyer**–Oils, watercolors and drawings by both from 1930 to 1954, 9/10-10/8. Deutsch, 43 E 80th (861-4429).

Russell Patterson(1894-1977)–Fashion drawings, cartoons, comics, theatre designs, mannequins and marionettes, thru 9/30. Graham, 1014 Mad Ave (535-5566).

Richard Wray–Recent paintings seen for the first time in New York, thru 9/29. Lerner-Heller, 956 Mad Ave (861-9010).

SoHo

Bill Alpert–Painted constructions, 9/13-10/8. Hutchinson, 138 Greene (966-3066).

Jo Ann Audrey–Erotic Pasten nudes. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5. Hansen Gallery 70-72 Wooster St (431-5904).

***Diane E. Farrell**–Coupling of anthropomorphic forms in paint and collages of torn engraving papers densely pasteled, thru 10/19. 14 Sculptors, 75 Thompson (966-5790).

Harriet Fields–Blue abstractions, 9/10-30. Lotus, 81 Spring (226-6664). Tues-Sat 2-5.

Timothy Hare–Sketches and watercolors of historic and vanishing architecture of the Village, thru 9/15. 190 Bleecker (254-4695). Daily 12-9.

Alfred Martinez–Seven floor, ceiling, and wall pieces. 112 Workshop, 112 Greene St (226-8971).

***Salvatore Romano**–An environmental water piece entitled "Greene Street Oracle", 9/10-10/15. SculptureNow, 142 Greene (966-3066).

Lucy Sallick–Still-lifes in watercolor of the studio floor, 9/10-10/5. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

OTHER

George Rickey–Eight stainless steel kinetic sculptures, thru 9/24. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

GROUP SHOWS

57th STREET

Alonzo–30 W 57th (586-2500). Gallery artists, thru 9/30.

Berman–50 W 57th (757-7630). Aach, Drexler, Gekiere, Slutzky, others, thru 9/23.

Dintenfass–50 W 57th (581-2268). Two new works by each gallery artist, 9/13-23.

Droll/Kolbert–724 5th Ave (541-6606). Tues-Fri 11-5. Drawings, paintings, and sculpture by Bishop, Crile, Gianakos, Mangold, Steir, others, thru 9/2.

Eric–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Contemporary School of Paris, thru 9/1.

Genesis–41 E 57th (751-7220). Paintings by Antunez, Hartigan, Stefanelli, others; sculpture by Miniucchi; kinetics by Ayoroa; environments by Jenkins. Thru 9/3.

Getler/Pall–50 W 57th (581-2724). Tues-Fri 10-6. Prints by Dine, Dubuffet, Kelly, Rauschenberg, others, thru 8/30.

Pace–32 E 57th (HA1-3292). Dubuffet, Krasner, Nevelson, Samaras, Trova, others, thru 9/16.

Pearl–29 W 57th (838-6310). Paintings, sculpture, and collage by Chaet, Lutz, Phillips, others, thru 10/1.

Portnoy–56 W 57th (757-0461). Gallery artists, thru 9/10.

Borgenicht–1018 Mad Ave (LE5-8040). Gallery Prospectus, 9/10-16.

Christopher–766 Mad Ave (737-3224). Gisson, Shawe, Taylor, Sarsony, others, thru 9/30.

***Davis & Long** and **Schoelkopf**–746 Mad Ave (861-2811) and 825 Mad Ave (TR9-4639). Past faculty of Brooklyn College Art Department including Samaras, Reinhardt, Rothko, others./Present faculty with works by D'Arcangelo, Ernst, Pearlstein, Stone, others, 9/13-10/8.

Elkon–1063 Mad Ave (LE5-3940). Avedisian, DeLap, Hall, Welsey, Witkin, others, 9/7-30.

Forum–1018 Mad Ave (LE5-6080). Paintings by Bruder, Kamihira, R. Soyer, Weber, Sculpture by Gross, Lucchesi, Smyly, others, thru 9/30.

Galeria Venezuela–7 E 51st (826-1660). Mon-Fri 9-4. Prints and acrylic on paper by Venezuelan artists Guevara-Moreno, Moya, Palacios, and Perez, thru 9/30.

Harlow–1100 Mad Ave (988-4360). European graphics, illustrated books from 1890-1930, and some vintage photos, thru 9/30.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Adaki, Kettunen, Sabel, Tankesley, others, 9/10-23.

L'Ibis–667 Mad Ave (935-0490). Dynastic art of Egypt, plus Coptic and Islamic pieces, thru 10/10.

***Spaced**–165 W 72nd (787-6350). Architectural drawings, including Aronson's magical medieval cities of Volterra and Montepulciano, Hasler's view of Atocha, Madrid's railway station plus Canina's (1795-1856) design sections of the Villa Borghese, others, thru 9/13.

Touchstone–118 E 64th (826-6111). Previews by Crawford, DeLaura, Phillips, Sly, Tokita, others, 9/8-29.

SoHo

Hansen–70-72 Wooster St. (431-5904). Each artist has set forth his/her own personal interpretation of the human form. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5.

***55 Mercer**–55 Mercer (226-8513). Oil on canvas cutouts of sports equipment by Baron, fired clay wall sculpture by Eardley, cut lumber painted in enamels by Knight and large linen-bond paper abstractions by von der Lippe, 9/6-24.

Neill Gallery–136 Greene St (925-8633). Monumental paintings by James Adley. Thru 9/17.

Terrain–141 Greene (777-4490). Daily 1-6. Surface and depth in painting, sight and sound in poetry, weight and shape in sculpture, thru 9/30.

***Ward-Nasse**–131 Prince (925-6951). Chemical works by Beard, erotic soft sculpture by Haimes, ceramic sculpture by Kamen and magical mountainscenes by Zaloom, thru 9/22.

OTHER

Associated American Artists–663 5th Ave (PL 5-4211). 19th century Japanese color woodcuts illustrating the impact of Western culture, 9/13-10/1.

Bedford-Stuyvesant Restoration–1368 Fulton (636-7721). 22 Black women artists, thru 9/10.

***Columbia**–Rotunda of Low Memorial Library Bdwy at 116th (280-5573). Mon-Fri 9-5. 9-5. Italian rare books, musical scores, architectural drawings, coins including a Roman coin minted in 44B.C., Serlio's watercolors of Fontainebleau, Nervi's 1955 treatise, more, 9/13-10/3.

10 Downtown–P.S. 1, 46-01 21st Long Island City, Queens (233-1096). New works by artists who open up their studios every spring, 9/11-10/2.

***F.I.T.**–227 W 27th (760-7642). The changing look of costume, hairstyle, posture, and makeup from 1765 to the present, thru 9/24.

Lincoln Center Plaza–(246-5300). Fri 3:30-8,Sat,Sun 11-8. American craftsmanship including ceramics, jewelry, weaving, furniture, glass, others, 9/9-11,16/18.

Long Island University–Flatbush Ave Ext at DeKalb, B'klyn (834-6000). Mon-Thurs 9-5. Prints by Axelrod, Doyle, Sclafani, Sterrett, others, thru 9/13.

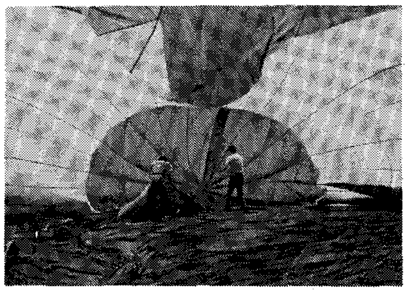
***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Materials relating to the Sacco and Vanzetti case including posters, letters, newspapers, thru 12/31.

Andrea Rebecca–Watercolors and pen & ink drawings. 9/19 thru 9/30, Mon thru Thurs, 11 to 7; Fri, 11 to 5. Second Floor Gallery, University Center, Adelphi University, Garden City (516-294-8700).

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

UP UP AND AWAY



A brightly colored hot air balloon, photographed from its interior and creating the effect of an abstract painting, is the subject of the newest **Kodak Colorama** on display at **Grand Central Station.** The photo was taken by Robert Schlegel, and is on display through mid-October.

***Alexander Alland**–New York in 1938, thru 10/1. Prakapas, 19 E 71st (737-6066).

Eugene Atget–Turn-of-the-century Paris, taken from Vassar's private collection. Mon thru Sat, 9 to 5, Sun, 2 to 5. From 9/18. Vassar Gallery, Pougkeepsie (914-452-7000).

***George Barnard/Edward Weston**–Sherman's Campaign during the Civil War/Fifty vintage prints from his life's work, thru 9/24. Helios, 18 E 67th (988-5593). Tues-Fri 10-6.

***Ruth Bernhard/George A. Tice**–Black-and-white female nude studies and surreal still-lifes./Two years in the life of a factory worker, 9/7-10/8. Witkin, 41 E 57th (355-1461).

Harold Davis–Photographs of Evolution Lake and other wilderness panoramas. Thru 9/30, 9-5:30. Discovery Gallery, 321 E 44 St.

Glen Heller–Color abstractions and collages, 9/9-10/17. Images, 11 E 57th (838-8640).

Pfeifer–825 Mad Ave (737-2055). New talent, thru 9/18.

Soho/Stieglitz–34 W 13th (675-9721). Sat & Sun 1-6, Tues 7-9 PM. Urbanscapes by Chin, beaches by Grimaldi, men and women by Tucker, others, plus a hypothetical alien invasion by Lietz, thru 9/27.

***Larry Williams**–Black-and-white from "Dreaming of Various Women Gone Berserk", others./Portfolios of Adams, Callahan, Kertesz, Newman, Siskind, Strand, others, 9/7-10/1. Light, 724 5th Ave (582-6552).

Ralph Weiss–Botanical forms and the palisades of the Hudson, thru 9/18. Greenburgh Nature Center,

Your horoscope indicates that your hard work is about to be richly rewarded.

Johnnie Walker
Black Label Scotch
YEARS 12 OLD

12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y.

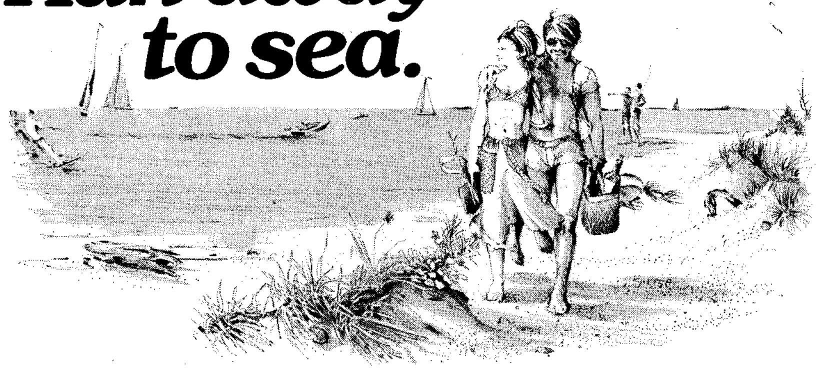
Imagine 33 entrees for lunch.

Now you can enjoy the incredible variety of a Christy's dinner — at lunch.
Our new lunch menu is our dinner menu.
Over 33 entrees to choose from — Italian, French and classic
American dishes. At a price everyone can afford.
With free sunshine served at every meal.
Lunch at Christy's. It's something new under the sun.
P.S. Brunch with us Sunday at 11:30.

CHRISTY'S SKYLITE GARDENS
64 West 11th St N.Y. / (212) 673-5720

AD BY PLUM ADVERTISING

Run away to sea.



Our sea. Sparkling vistas over sun-washed piers, with masts bobbing in our marina. The cry of gulls. Serenity. Long, silky strands of golden sand to walk along. Alone.

Run away to our exquisitely designed, elegant and natural lifestyle. To charming, wood-paneled guest rooms. To extraordinary cuisine. (Try our bouillabaisse, Shrimp Scampi, or Beef Wellington.)

Run away from it all. And to it all. A weekend or a week where time stands still for the two of you. Forever.

The Montauk Yacht Club & Inn is now under the genial new management of Ralph Hitz, Jr. Make reservations now to avoid disappointment. See your travel agent or call (516) 668-3100, or in New York City use our tie line **(212) 895-6446.**

MONTAUK YACHT CLUB & INN

Across the Causeway on Star Island, Montauk, New York 11954

Dromore Rd, Scarsdale (914-723-3470). Sat-Thurs 10-5.

Leon C. Yost–*Ice formations photographed from windowpanes in color*, thru 9/25. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. Margaret Mead Film Festival: Over 100 Anthropological films from all over the world. 9/14-16 at 8; 9/17 at 11:30 A.M.; 9/18 at 11 A.M. **Hayden Planetarium:** *Children of the Sun:* A look at the planets. Mon-Fri at 1 & 3, Sat, Sun & Hols at 1, 2, 3 & 4; thru 9/11. *The Cosmic Laser Concert:* An hour-long show of laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 P.M.; Sun at 7, 8:30 & 10:30.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Wed till 7:30, Sun 12-5.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace: An Ornamental Art:* 120 examples of lace from the 17th to the 20th century; thru 10/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Palaces for the People:* An exhibition highlighting 100 years of resort and motel architecture; thru 9/18. *Andrea Palladio:* Models of Palladian villas and churches; thru 9/11.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Major Battles of the Revolution:* Paintings, prints, and military artifacts highlighting the most significant events of the Revolutionary War; thru 1/31. *Pride of the Republic:* Historical American persons, places, and events, depicted on Stafford China; thru 1/31.

Frick Collection, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Forty Modern Masters:* Arp, Cézanne, Klee, Miró, Picasso, Seurat, and many others; thru 9/11. *American Postwar Painting:* Includes Dine, Brooks, Marca-Relli, Sander, and others; thru 9/11.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Prints by Noland, Oldenburg, Dine, Stella, Olitski, Lichtenstein, and others; thru 9/11. *J. and J. Bard: Picture Painters:* More than 70 paintings of Hudson River steamboats by these 19th century folk artists; thru 9/11.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Symbolism of Light:* An exhibition featuring the photographs of Clarence H. White. *Wedding:* A photographic record of getting married in America (1850-1976). *Dog Days:* Photographs of dogs taken by Elliot Erwitt. All shows thru 9/11.

Japan House, 333 E 47th (832-1155). Daily 11-5, Fri til 7:30.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5. Americana from the Jewish Museum collection, thru 11/30.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Liberty or Death:* An exhibition in commemoration of the American bicentennial and the 500th anniversary of the Swiss struggle for independence from Burgundian domination; thru 10/15. *Childe Hassam:* A study of his most important prints and their relationship to his painting style; thru 9/11. *Blue and White:* Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Signac: Paintings, Watercolors, Drawings and Prints:* An exhibition of 32 works in the Museum by the French Neo-Impressionist Paul Signac (1863-1935); thru 11/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs:* The exhibition illustrates the rise and flourishing of American literature from Washington Irving to Henry James; 9/6 thru 11/27. *Medieval Musical Manuscripts;* 9/6 thru 12/4. *Rembrandt Etchings:* An exhibition of about 40 of his more well-known landscape and portrait etchings; 9/6 thru 12/4.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5. *Confrontacion:* An environmental exhibition created by a group of Latin American artists which reflects the concepts and experiences shared by the Latin community in NYC; 9/9 thru 10/9.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5. *Traditional Pottery of Mexico*: Ancient and modern; thru 10/15.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Art for the Arts:* An exhibit dedicated to good graphic design that supports cultural programs; 9/9 thru 9/25.

Museum of Holography, 11 Mercer St. (925-0526). The museum will reopen on September 17 with an exhibition of holographic movies.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Ambroise Vollard:* Devoted to works published by this famous Paris art dealer; thru 9/6. *The Graphic Revolution (1920-40):* A collection of modern graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Extraordinary Women:* Recently acquired drawings by Alexandra Exter, Hannah Hoch, Susan Rothenberg, Dorothea Rockburne, and others, thru 9/15. *Universal Pictures:* Seventy-three enlarged film stills and posters representing the history of Universal Pictures. Shown in conjunction with the current film retrospective; thru 1/31. *Photographs by Chauncey Hare:* Pictures of public and private interiors; thru 10/23. The museum's **Summergarden** is open Fri-Sun from 6 to 10.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York:* Tickets, programs, manuscripts, portraits, and personal belongings and mementos of the great Swedish soprano; thru 11/30. *New York Then and Now:* Photographs of New York in the past and present; thru the autumn. *The Grand Landscape:* Paintings of the American Romantic Period by Albert Bierstadt, Thomas Cole, George H. Boughton, and others; thru the autumn.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. *Sidewalk History:* An outdoor exhibition about the people and life of New York's seaport district around the middle of the 19th century.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Thirty Years of American Art: 1945-75;* thru 10/23. *Twentieth-Century American Masterworks;* thru 10/9. *Turn-of-the-Century America:* Paintings, graphics, and photographs; thru 10/2. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

BASEBALL

New York Mets, Shea Stadium (672-3000); vs. Montreal Expos: 9/5-6 at 8:05; vs. Philadelphia Phillies: 9/7 at 2:05 9/8 at 8:05.

New York Yankees, Yankee Stadium (293-4300); vs. Toronto Blue Jays: 9/9 at 8:05, 9/10-11 at 2:05; vs. Boston Red Socks: 9/13-15 at 8:05.

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

Code-A-Phone® makes it easy to leave home and never miss a thing.

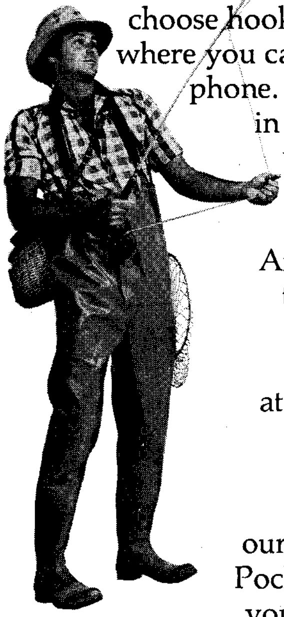
Some people just don't know what they're missing. Because anyone with outside interests can be completely out of touch without a Code-A-Phone telephone answering system. With a Code-A-Phone system taking calls for you, you can come and go as you please. And still keep in touch with business, family messages and unexpected calls. Even if you're only going to the shower, or flower garden.

The Code-A-Phone you choose hooks up anywhere you can install a phone. It answers in your own voice with your own message. And records the caller's message for your attention, at your convenience. With a 2½ ounce remote Pocket Coder, you can even play back your messages by remote control from any phone in the world.

Code-A-Phone telephone answering systems are the best way yet to get away from it all, without losing touch with reality.

For a free color brochure and the name of the nearest Code-A-Phone retailer, write Ford Industries, Dept. YS, P.O. Box 06459, Portland, OR 97206. Or call toll-free: 1-800-547-4683. In Oregon, 774-1104.

Right now, Ruth Graham is taking an important message from her lawyer.



Don Wilson just landed a big, new account.

Bill Shepard just got the word on his fire insurance.

CODE-A-PHONE®
The Telephone Answering System
®Code-A-Phone is a registered trademark of Ford Industries, Inc.

Manufacturer's suggested retail price for the remote command model is $259.95. Standard model $179.95. Available at fine stores everywhere.

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For Orlane created an exceptional skin care system. One which is celebrated the world over. Yet, suitable for all types of skin.

And today, it is an advantage shared by all women dedicated to flawless skin.

Crème B21: Crème extraordinaire, B21 is used only two weeks every two months. Its exclusive formulation penetrates the outer layers of the skin to help give a younger, more radiant look, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates.

Super Hydratante B21: An extraordinary night moisturizing cream that aids your skin in retaining vital moisture it might normally lose.

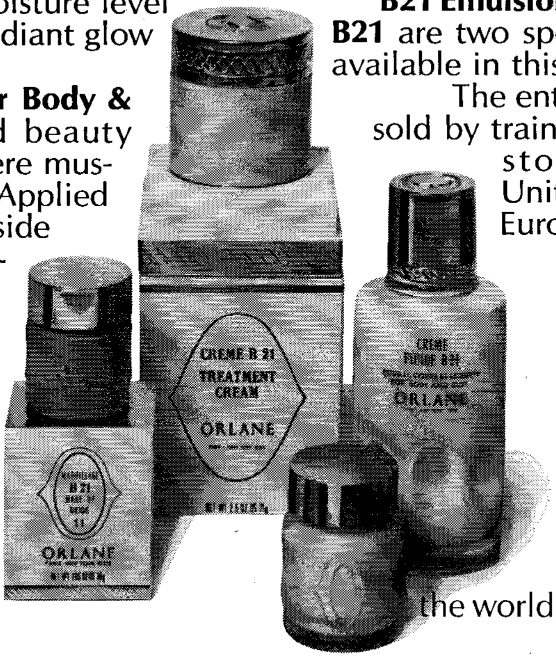
Specially formulated, Super Hydratante works to balance the moisture level of your skin and to impart a radiant glow to your complexion.

B21 Crème Fluide for Body & Buste: A specially designed beauty treatment for those areas where muscle tissue tends to sag first. Applied on the breast, upper arm, inside thighs, and stomach, it is formulated to beautify your skin while smoothing away dryness.

B21 Makeup: A silken-textured foundation that covers to a long-lasting, flawless finish. Created with special properties, it works as a beautiful extension of the entire B21 skin care collection. To protect as well as pamper you, this luxurious makeup boasts a solar filter that helps shield skin from the aging effects of ultraviolet rays.

B21 Emulsion and Lotion Colloidale B21 are two special supplements also available in this skin care system.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.



ORLANE
Paris

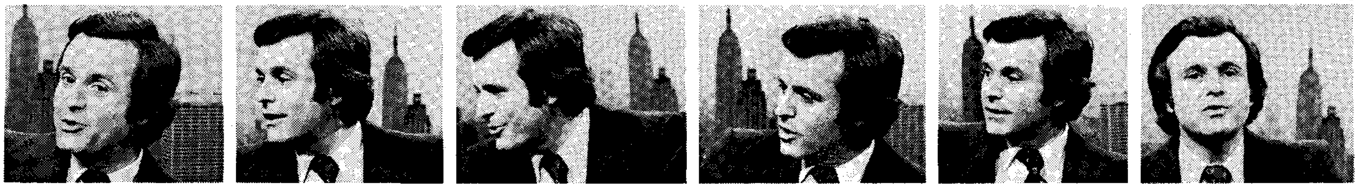
An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York, N.Y. 10019. Paris.

Available at LORD & TAYLOR

NEW YORK

CHARMIAN READING



Give Us a Kiss, Stanley

By Jonathan Reynolds

> "...Siegel is funny, frightened, confused, weepy, sexual, evangelistic, and overbearing, right in front of everybody..."

Stanley Siegel squirmed in his seat. "I want to tell you how I feel," he said to Liv Ullmann. "I feel a little anxious with you, a little frightened and intimidated. It's not *you*—it's *me.*" He looked dejected. "By telling you this, I feel less anxiety." But, it turned out, he didn't feel less anxiety. And so, minutes later, Stanley flopped onto a couch and poured out his heart.

"I feel terrible," he said to his on-the-air psychoanalyst—and his 200,000 daily viewers. "It was a terrible interview."

"Why?" asked Elizabeth Thorne, who really is a psychoanalyst-psychologist.

"I thought, 'My God, I'm bombing here! I'm bombing in front of *Liv Ullmann!* I'm bombing in New York!'" He berated himself in italics a few minutes more, and then suddenly, he sat up. "Come back over here, Liv." And one of the finest actresses in the world walked into the camera shot and sat down next to Stanley on his couch. "I have never been on such a show in my life," she exclaimed, clearly delighted. The talk-show host beckoned to Dr. Thorne; then, one arm around Liv Ullmann, the other around his respected New York therapist, he looked into the camera and beamed.

I saw Steve Allen climb into a makeshift demolition ball one night and try to raze a tenement; I saw Arthur Godfrey fire Julius LaRosa; I was watching the Carson show when Ed Ames landed his tomahawk in that dummy's crotch; I remember such obscure talk-show hosts as Tom Kennedy, Della Reese, and some wretch from the coast named Woody Woodbury. Between 1969 and 1971, I worked for talk shows, booking guests and writing interviews, first for David Frost, then for Dick Cavett. And not since that night in 1962 when Jack Paar threw on a pair of dark glasses to hide his tears and made the most dramatic exit the country had yet witnessed on the tube have I come across a television character as compelling as Stanley Siegel. He is the first person I've seen who acts like people I know—like me, sometimes—not like the mechanical Episcopalian that is every Jewish television executive's idea of how people act.

Every day, Siegel wallows guiltlessly in his own persona, exulting in the dust, high jinks, and cobwebs he reveals. He is funny, frightened, confused, weepy, sexual, evangelistic, and overbearing right in front of everybody's eyes. In terms of emotional exhibitionism, Stanley Siegel makes Jack Paar look like Thomas Pynchon.

In the nearly two years he has been on WABC-TV at 9 A.M. he has sextupled the ratings of his dreary predecessors, increased WABC-TV's rate card from $35 to $100 for every 30-second spot sold, knocked the venerable *Not for Women Only* and the mega-venerable *Concentration* out of their time slots, and gained a host of admirers from Robert Evans to Eleanor Holmes Norton.

People tune in to see *The Stanley Siegel Show* to find out how Stanley feels—for if there is one predictable element in the program, it is that it will always be clear just how Stanley feels. He has turned famous guests, WABC-TV's employees, and batches of stay-at-homes into an army of psychotherapists, and how can a psychotherapist not tune in to see how the patient is progressing—or deteriorating?

As an interviewer, Siegel isn't in search of information—he's in search of emotion. He squeezes feelings out of his subjects, and that makes him a talk-show revolutionary. Jack Lemmon and David Niven rave about his interviewing technique. And when Stanley asked Tony Randall, "Are you kind?" Randall looked stunned: "You know, you're really a smart fellow. I've done 5,000 of these shows and nobody's ever asked me that question. All my life I've wanted people to think I'm kind. And you know something? I'm not."

Not everybody loves Stanley. At his mildest, he's brash. Viewers expect him to rush in with the embarrassing question. "You haven't done such a terrific job as president of the City Council," he told Paul O'Dwyer in 1976. "Why should we send you to the U.S. Senate?" (O'Dwyer was then moved to call Siegel a "thug" and a "greater danger to America than any foreign ideology.") Rod McKuen finished the show in a pique after Stanley commented he didn't think McKuen's work had grown much over the years.

And Marlo Thomas started walking off after one of Siegel's more unfortunate off-the-top-of-the-head attempts at humor: "We all know Marlo is of the Lebanese persuasion. . . . In Lebanon they have a lot of strange religions [laughing]; all of them hate the Jews." He was instantly contrite ("Now, why did I say that?") and his guest was talked into returning (after

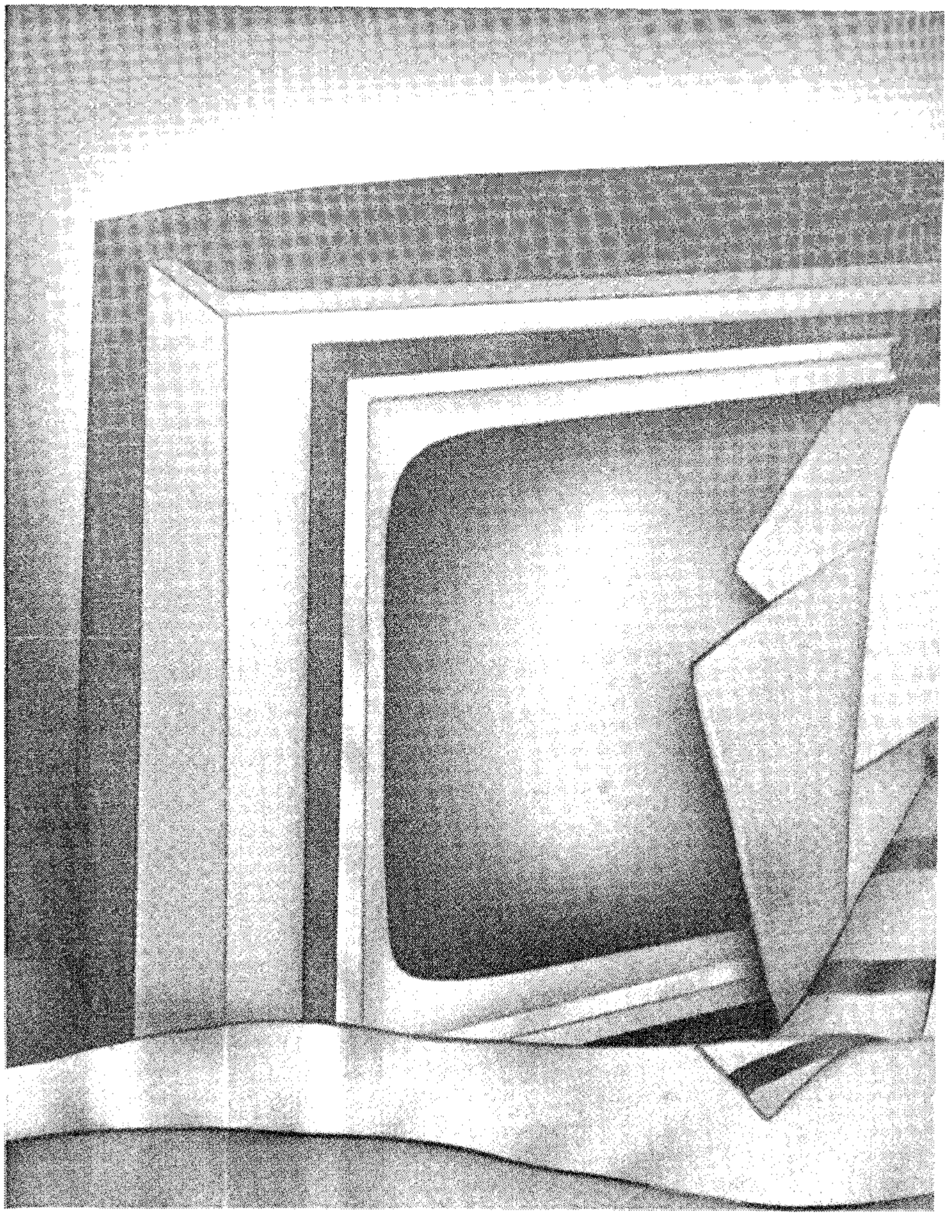
---

Jonathan Reynolds's Rubbers *and* Yanks 3 Detroit 0 Top of the Seventh *have been produced Off Broadway; he's currently at work on a new play.*

saying to an astonished television crew during the commercial break, "How dare he say this to me! I am a *star!*"). Both guest and interviewer spent the rest of the segment on the edge of their seats. Marlo praised the movie she'd just made, *Thieves*, and mentioned something about taking pride in her work. Stanley put his toe in the water again. "Don't you think some people in the business would say you were kind of bitchy?" Marlo looked as though she'd just stuck her finger in an electric socket. "No, I'm not bitchy," she replied, the fire in her eyes leaping up. "I'm not at all. Whoever told you that? I bet you can't name one person! Name one person who ever worked with me who said that!"

The next commercial break caused heavy intakes of breath all around the studio. "You better really say something positive now," Marlo told Stanley. "I mean, you must be out of your f---ing mind! . . . After you hurt my feelings, then you ask me if I'm bitchy! "Is there any way to save this without my looking like a rat?" she called to her public-relations woman. Wryly: "No way to save this. [Those viewers] out there all feel sorry for me. Most of them are women who love me and care about me. They don't want to see me get killed."

No one can prove it, but the rumor is that the minute the show was over, Marlo complained to Fred Silverman, the ABC entertainment czar, who is said to have passed the word that her name should never again be mentioned on *The Stanley Siegel Show*.



But the program isn't simply a series of abrasive interviews—Channel 7 doesn't just have another Joe Pyne on its hands. The shows can be funny—Julian Bond once announced, "Anita Bryant is a citrosexual!"—and touching—Stanley once inexplicably broke into tears during an interview with Woody Guthrie's widow.

The format is basically that of a talk show: Siegel delivers a monologue and interviews guests. It is live—received at home a millisecond after it is broadcast (except when people phone in, in which case there is a seven-second delay to weed out obscenities). And—unlike anything else on television, with the exception of certain sporting events and the SLA shootout—it's unpredictable. If one day he'll tell Joan Mondale, "It's not inconceivable that one day you might wake up in bed with the president of the United States" (which caused Mrs. Mondale to become slightly hysterical and resulted in several scolding phone calls from heavyweight Democrats after the show), another day he'll present a frightened, vulnerable Elizabeth Ray singing — dreadfully — "Doin' What Comes Naturally," and not only refuse to ridicule her, but actually encourage her.

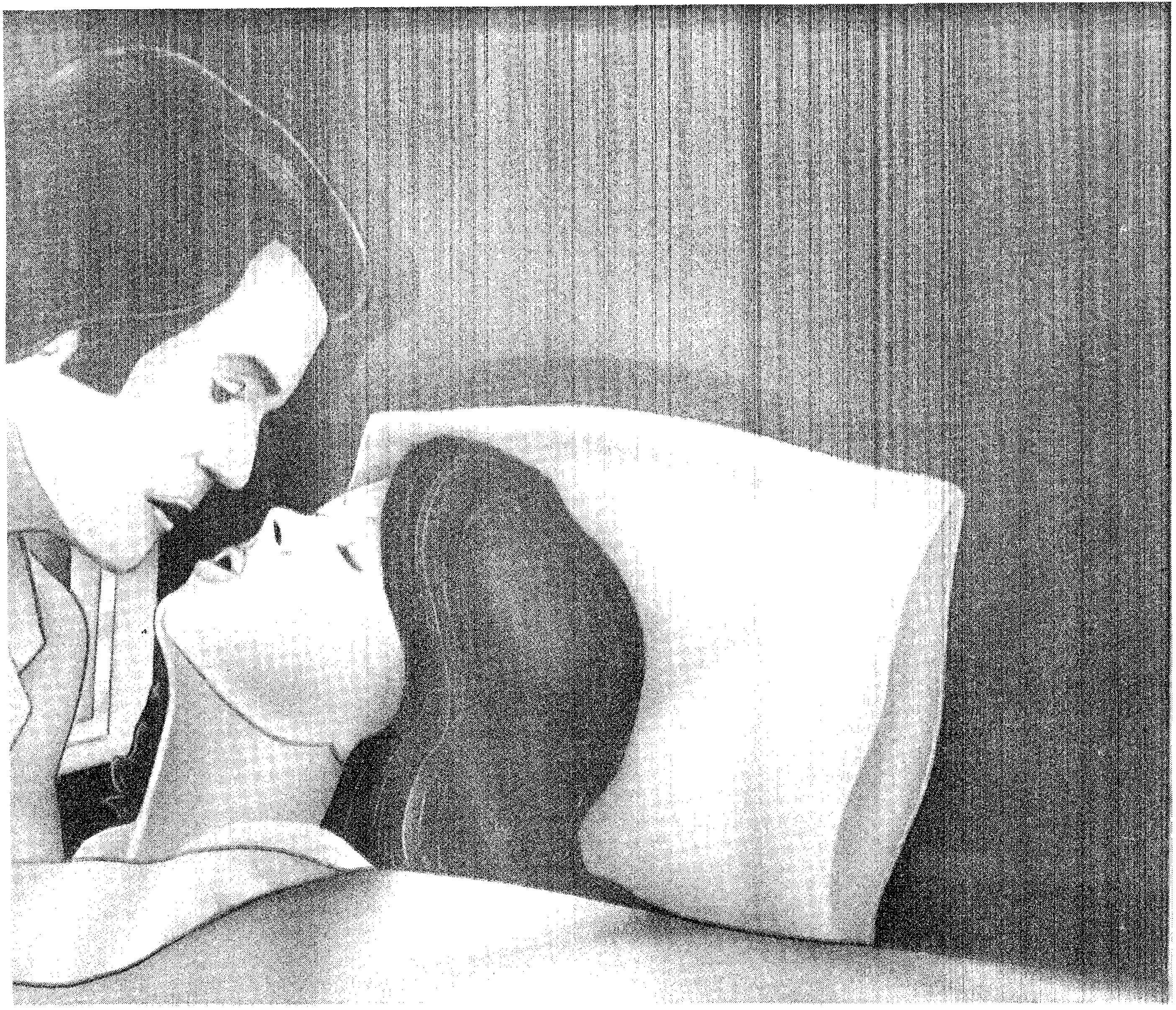
In fact, if Siegel weren't so funny, he couldn't get away with so much. "When I first saw Stanley on the air," says his current producer, Dennis Marks, a short, bouncy man who looks like Bert Piel in the old beer commercials, "I knew he was going to be a success. He wasn't afraid to be silly. Silly people make me laugh, and there aren't many of them on the air anymore. Stanley takes risks with everything—even humor."

The Siegel monologue is almost a parody of the form. Nothing is written—no jokes, no one-liners (which is just as well, because when he does tell jokes he usually swallows the punch lines). Instead, his monologue is a surrealistic string of free associations, personal experiences, and non sequiturs. He once peered into the camera and sternly addressed Fred Silverman: "Is Freddy Silverman watching? Freddy, what about the network? I gotta be honest with you. I'm not too proud to beg. I'm going to be 41 in October. When do I get the big break? I've got the clothes. . . . Listen, I've been on in the 9 A.M. ghetto all my life. If I don't get the big break soon, my folks say I may be out of the will. I need the job!"

Veteran viewers laugh just at the sight of him. "Ah, good morning to ya, ladies and gentlemen, good morning, good morning," he'll say at the beginning of his monologue, strolling merrily out into the middle of a set so cluttered with memorabilia from past shows it looks like someone's garage. "I'm feelin' real good this mornin', reeeeeeal goooood. You know, I was out with a real good-lookin' woman last night, real good-lookin' and real good. But sometimes . . . a good woman can do bad—if you know what I mean."

He talks unabashedly about the women in his life, and when that runs down, he tells you why Jimmy Carter should have come to New York after the blackout instead of going to Yazoo City, Mississippi; rehashes the argument he had the day before with producer

Illustrated by Tony Mascio



"...He romances the camera: Eyes lowered like Robert Mitchum's, he teases it, leers at it, makes faces, lectures it, kisses it..."

Marks; relives the day he was fired from that television station back in Green Bay for putting on a wet suit and flippers and sloshing around in a bathtubful of lemon Jell-O to "try and experience the fate of so many of our fruits and vegetables in this country." He once advised the mayoral candidates that whoever spoke out most convincingly against dog dirt in the streets would win the election in a walk. Stanley Siegel doesn't need written material. Stanley Siegel is a funny person.

And Stanley Siegel has nerve enough to take on the competition. "It's a very heavy responsibility to be up here," he's said on the air. "*Nitwits* should not be here. *Bozos* should not be here. But they *are.* And here in broadcasting we're faced with the critical Hobson's choice of 1977: between those broadcasters who are sincere but boring, like Tom Brokaw—now come on, he *is* boring—and those who are *sometimes* insincere, but never boring . . . like me. Now you know Tom Brokaw's sincere. Everyone from South Dakota is sincere. But boring. Look at Senator McGovern. He's sincere but boring. Now if it was *Tommy* Brokaw he wouldn't be boring. But you know who I admire? That Dinah Shore. A person's got to work awful hard to ask questions that shallow. She asks the same questions of the man who cured diphtheria as she does of the Fifth Dimension."

Siegel is as passionate about television off-camera as he is on-camera. "Everybody's always asking me why I'm so controversial. What I'd like to know is why everybody else on television *isn't* controversial. I don't mean by starting fights. I mean by using the medium to *do* something.

"I think most of my colleagues belong in jail with John Ehrlichman. I'd like to invent a whole series of crimes for television people—it's a crime to be an asshole. I'd put Tom Brokaw in jail. If he knew how much time I spend thinking about him, he'd be frightened," Stanley says, laughing. "But I really *do* want to break his ass! I'd also put Wink Martindale in jail, and Suzy, Rod MacLeish, the emcee of *Celebrity Sweepstakes.* And of course, I'd give Reverend Schuller and his *Hour of Power* six months to life. And I think Merv Griffin should apologize to the American people!"

But mostly Stanley likes to be silly. "Ah'll tell you just what I've done in my lifetime, ladies and gentlemen," he says often, like the Music Man played by Reverend Ike. "I've taken a little promenade on the Champs-Elysées;

"...The Green Bay TV station fired him for donning a wet suit and flippers and sloshing around in a bathtub full of Jell-O..."

I've had peach melba with strawberry ice cream on the Via Veneto in Paris, France, chased women on the Rieferbahn in Hamburg, Germany, flown T-28 attack bombers against suspected Viet Cong strongholds in Laos, and I've been to Hong Kong, China, and two world's fairs. . . ."

He has the greatest breath control since Caruso, but when he finally runs out, he breaks up. So does the camera crew. "Ah'll tell you, I just *love* being on television," he'll say through his giggles. "I just love to get out here in front of this camera and *laugh*."

Is this the real Stanley Siegel? He doesn't think so. "When I'm watching tapes of the show, I say, 'Who the f - - k is that guy? Where is he when I really *need* him? He seems to be able to handle himself in so many situations.' Man, if I was on television 24 hours a day, I would be . . . *one of the great people of the world*." (Siegel has it wrong. He's just the same, on-camera and off. It's just that real life diminishes him—in life, plenty of men are funny and lech after women and talk about their analysts. But on television, he's the only one.)

"Up until five years ago," Siegel says, "I was a failure." He grew up in the affluent Westwood section of Los Angeles, where his father, Louis, was a vice-president of the Union Bank. He was a sickly kid. "The two greatest influences in my life have been my parents and asthma." When he talks about his asthma, his voice becomes softer and flatter. "It's so depressing not to be able to do things because of illness, to know that it always runs some of your life." Although he was an all-city tennis player at fifteen, asthma finally forced him to stop playing. And it was because of the drier air that he transferred to the University of Arizona from the University of California at Berkeley.

After graduating in 1960 with a major in speech ("It was the easiest major there," he says), he picked up a succession of reporting jobs on newspapers and in broadcasting. In 1962 he spent three months as a radio reporter in Vietnam; after that, more short-term newspaper and reporting jobs, then a barren nine months, unemployed, living in a boardinghouse in Wellesley, Massachusetts. And when he looked for work in Philadelphia in 1970, he spent a week at Father Divine's mission. "It was very depressing," he says now. "Here I was, living in Father Divine's mission, unemployed, and these parents whose kids had already made it big as doctors and lawyers would come up to my father at the Hillcrest Country Club and say, 'How are your kids, Louis?' "

In 1971, he finally landed a job as a newscaster in Green Bay, Wisconsin, where he lasted for eighteen months. He was fired not only for his Jell-O-in-the-bathtub number, but also because the station didn't really know what to do with him. Once, jilted by a girl friend, he romantically rented a billboard and had her name painted in large letters on it. DEAR PATTY, the billboard read, I'VE GIVEN YOU SOME OF LIFE'S GOLDEN MOMENTS, AND I AM PREPARED TO DO IT AGAIN. [signed] THE MAN IN THE BLUE COAT. After the press had revved up to the mysterious billboard, Siegel confessed on the air that he was the man in the blue coat. Even then, a talent for self-promotion.

Everything changed when Stanley landed his own one-hour show in Nashville in 1972. "What really turned me around was getting out of news. I just didn't belong there." *Mornings With Siegel* was popular, irreverent, and unpredictable. But Stanley wanted to make it in New York.

"Phil Donahue, who was then syndicated on 75 stations, came down to Nashville in 1974 to interview Burt Reynolds and Jerry Reed, and when I saw him, I thought, like Jimmy Carter, 'I can do better than that,' and started sending my tapes around. Everywhere. It took WABC-TV ten months to make the decision." Ironically, Donahue is the man WNBC-TV has chosen to go up against Stanley this fall in the old *Not for Women Only* and *Concentration* time slots.

When Siegel first arrived here in 1975, WABC's program, then called *A.M. New York*, was a disaster. A string of unpleasant or unexciting personalities had hosted it, and not one had made a dent in the opposition—*Not for Women Only* with Barbara Walters on WNBC-TV and a game show on WCBS-TV. At first, he was squeezed into the same old talk-show format—a live audience, guests who would move from chair to chair after a batch of innocuous questions; even the set was old-fashioned: one of those fake living rooms with bad modern furniture against a glaring blue background so garish it looked like the color of a pimpmobile. Worst of all, Siegel was uncomfortable and constricted. In Nashville, he had been his own producer, and he didn't adjust well to the staff inflicted on him in New York. The staff didn't like him either: At one point everyone who worked on the show signed a petition to WABC-TV's station manager demanding Stanley be fired. Only one member of that staff remains today.

"If I have one talent, it is in not putting a square peg in a round hole," says producer Dennis Marks, who has been with the program for just over a year. Marks has whipped together a young staff capable of catapulting a casual remark by Stanley to Dr. Thorne on Wednesday ("I know monogamy is impossible") into an entire show, the following day, with Erica Jong and her boyfriend; Sylvia Miles; a couple broken up by cheating; a couple who run a swingers' club; and several others. The staff likes to dream up contests. The looniest was the Jimmy Carter Look-alike Contest, the winners of which were to receive a trip on the train to Washington with Stanley. The winners were chosen on the air by Richard M. Dixon, the actor who looks like Richard M. Nixon.

The key to the program now is its informality. The live audience, which always pressures a performer to get laughs, is gone, replaced by an ebullient camera crew which laughs often but which doesn't embarrass Stanley when it doesn't laugh. The crew's laughter sounds refreshing, even honest, in contrast to the metallic laughter of a sweetening machine or the canned yocks some of the filmed situation comedies rely on. Getting rid of the audience also eliminates the formal relationship between a performer and the people who watch him. It allows Stanley to do one of the things he does best: romance the camera.

Television performers—newscasters, politicians, sports announcers—are taught to treat the camera as a person and speak directly into it; but the result is usually stiff and postured. Stanley treats the camera as if he wanted to go to bed with it. Eyes lowered like Robert Mitchum's, he teases the camera, leers at it, makes funny faces, lectures it about morality, even kisses it. "Some of you just aren't setting aside enough time every day to think about . . . *me*," he says, peering into the lens lecherously. " 'Specially you women out there who're *too* rich, *too* good-looking for your own good, and have *too much free time*."

The set is a clutter of real objects—a ladder propped up against the wall, a pile of television cable, the worn, once grand balcony of the Hotel des Artistes ballroom on West 67th Street, from where the show is broadcast every morning. Sometimes a camera glides into view—particularly now that ABC cameramen are on strike and substitutes are learning on the job. The real objects are a refreshing change. Even the theme music is funny—an overblown, overorchestrated version of *Stairway to the Stars,* which promises a lavish Ziegfeld production number but which delivers only Stanley, grinning and boulevarding into view en route from the makeup room.

Mistakes are human, mistakes are allowed. And Stanley not only makes them, he capitalizes on them. He really is inept—often he doesn't know when a segment is over, or he doesn't know the well-publicized background of a famous guest; often, it's clear he's not listening. And there are those lapses in taste. He once ordered a man who knew he was dying of cancer to look into the camera and express his rage at dying. The man begged off; Siegel again ordered him to do it; fortunately, the man didn't obey. Siegel's obsessive candor may limit his chances to go network.

But, for the moment, success in New York has made Siegel exuberant. Off-camera, he seems less hyperkinetic than he seems on-camera, and he looks ten pounds lighter. But he is essentially the same person—gregarious, constantly moving, friendly. He struts, like Mickey Rooney's Andy Hardy, and he really does embrace girls who recognize him on the street. "It's so much better to be a neurotic in New York than in Nashville," he says. "There they liked me but they didn't understand me. Here they like me *and* understand me."

Near Siegel's entrance in the studio a photograph of a furious gorilla has been thumbtacked to the wall. Under the picture has been printed, "Johnny Carson, watch your ass!" It's not clear what Stanley's next step will be. He could be kept where he is; he could be waiting in the wings for Carson's pinched nerve to act up. Educated guesses say ABC-TV will put him on the network at 1 A.M. opposite Tom Snyder. And he does have a 90-minute special in the works.

Although Siegel talks about "winning" and "beating Tom Brokaw," it's not clear what he means. He claims he would be happy staying where he is or going network or going on at night. "All I know is," he says, "they ought to pull the plug on most of my colleagues. And I hope when I get boring, they'll pull the plug on me, too." ■

CHARMIAN READING

Stanley Lets It All Hang Out

Every Wednesday, Stanley Siegel stretches out on a red vinyl couch, on-camera, gazes earnestly at Dr. Elizabeth Thorne, seated at his ear, and pours out his troubles. He sighs deeply. She nods sympathetically. The viewer is galvanized.

Stanley is talking about his girl friend, who, alas, "has to have the option of having sexual relationships with men other than myself." The doctor wants to know how faithful *he's* been. "Up to this point I think I've been monogamous," he tells us thoughtfully, "except for my trip to the Soviet Union. . . . Is it healthy for a woman to have relationships with five men?"

Can this be *happening*? A psychoanalysis on TV? But yes—it's "Stanley and the Shrink," the most famous segment on the show. And the patient is *candid*. A few weeks later he tells the doctor (and us) that his lover "would like me to buy her one of those electrical devices—women will know what I'm talking about. . . . I begin to think, 'What will she ask me to do next? Maybe we'll hook ourselves up to the Grand Coulee Dam or something like that.'. . . Having electrical devices—is that *normal behavior?"*

"*I* don't know," Dr. Thorne says cheerfully, and urges Stanley and his friend to look inside themselves to find the answer. She earned her Ph.D. in clinical psychology at NYU, and she's president of the National Psychological Association for Psychoanalysis *and* a member of the New York bar. She is opposed to classical analytic techniques in which the doctor stays "neutral," refusing to express feeling. She questions, comforts, supports, explains, as astonishingly relaxed with the camera as her unquenchable patient.

For Stanley lets it all hang out. He has revealed that growing up with his parents made him feel "like a rabbit in a pit of cobras"; once he told Dr. Thorne that he wanted to kill his mother. After that trip to the Soviet Union this summer, he confessed he was unable to get along with anybody in his tour group. Nor was he ashamed, last December, to tell us how much he dreaded New Year's Eve. "I have no one I really want to be with. Sometimes when I leave this show and there's no one to put their arms around me and say, 'God, you know, you're great, Stanley,' it really upsets me. . . . Maybe the curse of Cain is upon some of us . . . maybe we'll just never find someone; that's what really upsets me terribly."

At 40, Stanley is unmarried, living in a small furnished sublet off Fifth Avenue in the Sixties, surrounded by walls covered with framed press notices and photographs of past interviews. Off the air, he talks soberly about looking for a long-term relationship; on the air, though, he pulls out the stops. "God, every time I go through a door I look for someone," he keened the day before New Year's. "I look for her on the subway, on the buses, on the planes going to Acapulco, going to Egypt." He looks at the doctor hopefully. "Maybe I will find somebody."

The somebody he found a few months ago—the subject of his discussions with Dr. Thorne—is a striking Eurasian. How long, the viewer may wonder, will she put up with this public discussion of her sexual voracity?

In addition to his public sessions with Dr. Thorne, Stanley is seeing a psychiatrist privately three times a week. He's been going, sporadically, to different doctors for fifteen years. Now he's beginning to feel the therapy is paying off. "I tell you, Friday used to be a frightening time for me in Nashville because work ended. Nothing to define myself with for 48 hours. But now it's much better. I actually look forward to weekends now. I'm so much *free-er."*

When they won: *In 1962, the Giants went 12 and 2, their best record in modern history. Allie poses with (from left) Joe Morrison, Phil King, Joe Walton, Del Shofer, Don Chandler, Ralph Guglielmi, and Frank Gifford.*

Hello, Allie: Sherman Previews the Giants and Jets

By Allie Sherman

"...Both the Giants and the Jets were beset with similar problems: changing coaches late in the year, instability at quarterback..."

From 1943 to the preseason of 1969, with a brief time-out in Canada, I played or coached in the National Football League. I was a quarterback with the Eagles, an assistant coach and later offensive coordinator (succeeding Vince Lombardi) with the New York Giants, and became the Giants' head coach in 1961. I can still remember the sounds, the mood, the smell of the pregame locker room, one man wandering into the john to retch even though he was a seasoned vet, other men who stretched out and slept as if on a weekend vacation (Rosey Grier was one of those, and I can tell you he took up a big space on the locker-room floor), other men who just stared out into space or held their heads in their hands, meditating, contemplating, whatever. That hour and a half before the game is crucial. All the technical things have been done before, during the week. In that last 90 minutes, it is strictly mental and emotional.

I have been away from all that for eight years. Today I am no longer associated with the Giants but am a management consultant to Warner Communications Inc., where one of my professional interests is the Cosmos soccer team. But I am still a fan and as anxious as any other fan to see winning football back in New York. Obviously, neither the Jets nor the Giants was a contender last season. Both were beset with similar problems: changing coaches late in the year; performance instability in the vital quarterback position; and the inability to be a four-quarter ball club often enough.

Looking at the Giants/Jets QB position has to make one uneasy, with all due respect to the coaching and the QB candidates. Uneasy, because neither team possesses a quarterback who has had an opportunity to log much game experience. A qualified NFL quarterback who will hold his ball club together with his passing skill and play-calling must have the feel for the fourteen money games' pressure and time frame.

Let's assume the QB has "the arm," both for accuracy and distance. He needs along with these basic qualities the ability to know when and how to release the ball—a little earlier, a little later, a little harder, a little softer. These qualities make up the differential between a "thrower" and a "passer." A QB can be coached to a degree as to how to execute, but playing and what I call "arena time" are essential. Through this "arena time" a QB can learn not to force his pass when the receivers have sticky coverage, to develop the poise to throw the ball away to avoid interceptions, and to gain the capacity to come away from a "down" Sunday (personally or team-wise) and execute at a high level of proficiency and mentality the next Sunday.

The Giants at present are confronted with using either Golsteyn or Pisarcik, neither of whom has much NFL playing time, or Ramsey, who has accumulated both playing time and skills to a degree.

Golsteyn and Pisarcik both throw well, but are they "passers"? Coaches will tell you that throughout the league there are more "throwers" than "passers." Can they execute the timing, the type of pass, the play-calling week after week? These young QB's will need a strong supporting cast defensively and offensively to enable them to gain maturity and poise and the fourteen-game rhythm.

The Jets went through a strange exercise last year, with Namath strongly indicating he did not endorse the idea of participating in a long-term rebuilding program at his age and with his physical problems. They drafted Todd, an excellent athlete with the physical equipment needed in a QB—size, mobility, the strong arm, but with very little pockt-passing or game-passing experience. Although the Jets seemed committed to a youth rebuilding program, they played Todd very little.

They are now confronted with little basis for evaluating Todd's QB capacities, and here too Jet fans must hope the supporting casts can give Todd the time he needs to achieve maturity, poise, and passing consistency.

Speaking of supporting casts, what of Csonka? If his legs are in shape, I would think this would create added pressure on the enemy defense to help the young Giant quarterbacks develop and grow. Not only Zonk's running, but also his ability as a pass receiver.

Allie Sherman coached the New York Giants from 1961 to 1969, winning conference championships in 1961, '62, and '63. Today he is a soccer fan.

All the offensive stars and top QB's together simply cannot win unless they enjoy the benefit of consistent defense. Top offensive units can't score every series they have the ball. When they have to go one, two, three and kick on a few consecutive series, a good defense keeps the game in place so they can eventually execute their skills and get a shot at scoring. Without qualified defense the point spread (on the scoreboard, not in the betting books) gets too wide and the QB has to resort to too many "big play" approaches.

At this point in time the Giants have been able to muster a very representative defensive line. The Jets still have to do some screening to establish one. The linebackers on both clubs are the real defensive strength. As to the secondaries, traditionally manned by top athletes with real skills, both teams' secondaries will need a strong rush by the front four. You sense that the defensive secondaries are still not quite what the coaching staffs would like them to be.

Back on offense, the Giants have a very strong factor going for them in their excellent tight end, Bob Tucker. He is one of the better tight ends I have seen in my time and with the defense using so many variations of zones, he is a premium to have. Without getting clinical, you will notice some teams are beginning to throw more to the tight ends. I am surprised this wasn't implemented years ago as zone (area) defenses began to appear more frequently. A tight end like Tucker has an opportunity to get into various open areas against any kind of zone.

Looking at the two coaches, I point out that I know more about Walt Michaels than about John McVay. I coached against Michaels when he played (and he played very well) and when he coached. Walt is knowledgeable, committed, sound, and possesses a strong coaching background, starting with his work under Paul Brown, whom I consider one of the best to learn from. Walt is an excellent defensive coach with flexibility of thought and the ability to adapt a defense to the type of people he has, unlike a number of other coaches. This ability is evidenced by the resurgence of Barzilauskas at defensive tackle, so highly rated a few years ago but not effective since then. The blame can be attributed to the former defensive coaches who tried to get Barzilauskas to play the finesse game, that of "reading" or "keying" (reacting to the moves of the offensive linemen), instead of utilizing his great size, strength, and aggressiveness on the enemy line by penetrating into offensive areas. Michaels has him back playing that way.

Walt is also wise in establishing a running-offense mentality without precluding the pass game. This helps offensive linemen feel better mentally and physically by giving them an opportunity to "fire out" or "blast" at the opposition defense.

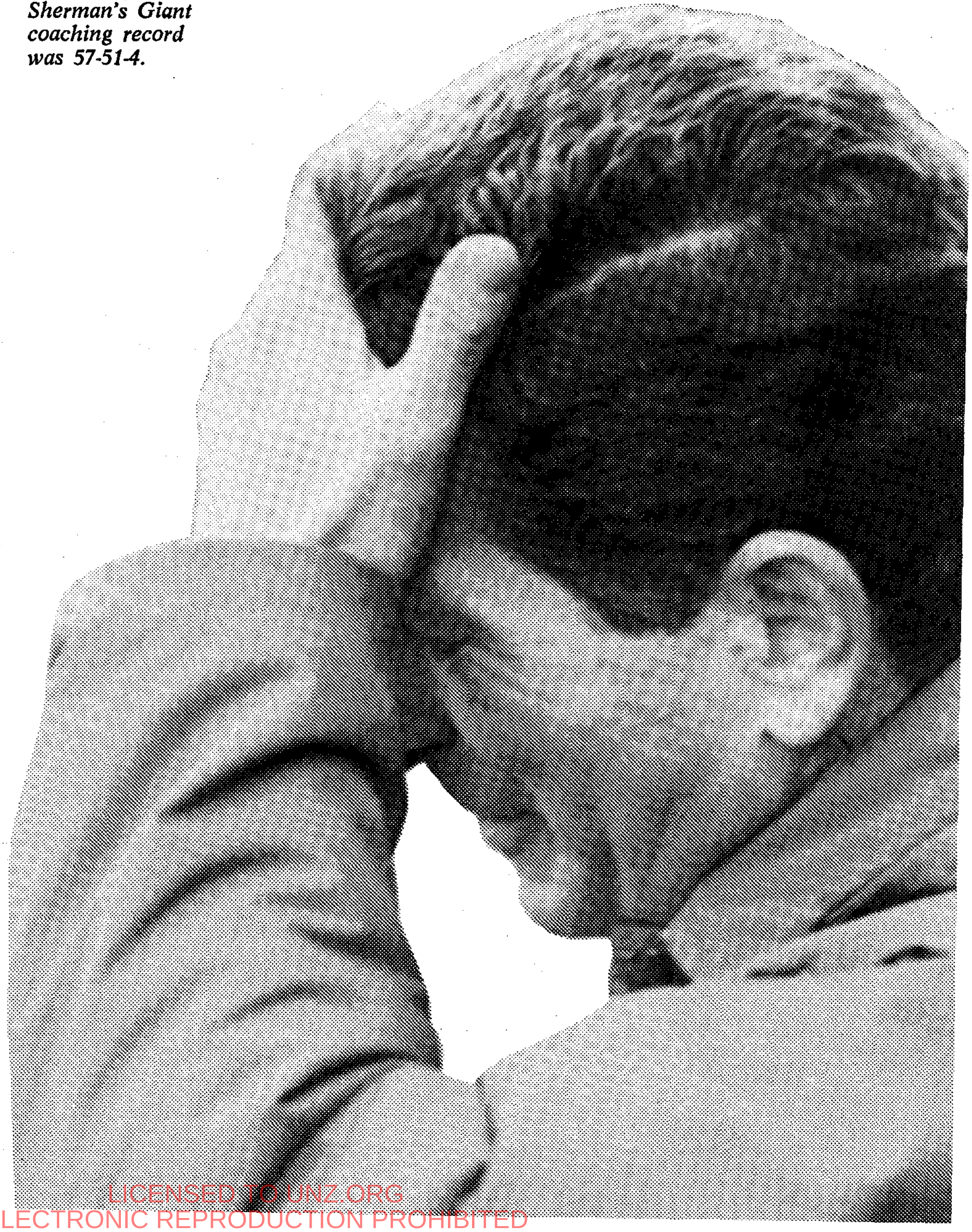
I haven't had much exposure to John McVay. He has impressed me by clearly defining his objectives, expressing them, and implementing them. Too often coaches merely give lip service to their theories. John appears inclined to open up the Giant offense, with the use of more "play action" passes. This says something to me: It helps the young Giant QB's slow the pass rush with the running fake, and I am sure they are aware of what it can do to certain defenses.

Both managements seem to have recognized the errors of the past and have hired football-oriented men to operate the clubs and to rebuild through the draft and by playing young people.

As a onetime coach and a full-time fan, I have tended to steer clear of preseason predictions. Back in 1963, I think it was, we were playing the Cleveland Browns out there in a crucial game. They'd beaten us in New York with Jimmy Brown having a big day. So before the game I said to my coaches, "Let's get the hell out of here." A coach doesn't do any good in those last few minutes. So we went out on the field and we looked up at that big scoreboard and I said, "Let's throw in $25 apiece and see which of us picks the most winners in the league today." There were seven or eight of us, all professional coaches, and do you know, the best any of us got was three winners out of the whole league?

Having prepared my defense, I will now go out on a limb and predict both the Giants and the Jets will be improved and respectable ball clubs this season but that both will have a difficult time making the playoffs.

When they didn't: *Sherman's Giant coaching record was 57-51-4.*



UPI/ THERE WERE GIANTS IN THOSE DAYS/GROSSET & DUNLAP, INC.

Learning a Lesson From The Catholic Schools

By Robert G. Hoyt

> "...Cardinal Cooke has done surprising things for financially troubled parishes and schools. Last year he distributed $9 million..."

St. Bernard's: *The school sits beside an abandoned warehouse. Sister Alphonsus (right) has been principal for fourteen years.*

Seven years ago people who took an interest in Catholic schools were fairly well agreed about their future: The seventies, they thought, would be a decade of decline, the prelude (many thought) to eventual disappearance. The forecast isn't coming true. In New York City and elsewhere in the country, parochial schools are struggling but they're very much alive. And it's not, as the uninitiated might guess, because of the iron will of a desperate hierarchy. The real reasons are more interesting, as a case study will show:

Last September, Our Lady of Victory School, 171st Street and Webster Avenue, in the Bronx, was about to die. With only 200 students, down from 300 a few years back, the school stood in a neighborhood dotted with project towers and burned-out older buildings. Tuition was $400 a year, but at that enrollment the income was not nearly enough to heat the old building, supply materials, and meet the payroll for the all-lay faculty. The parish, also dwindling from demographic shifts, could not make up the deficit, and there were nearby Catholic schools ready to absorb the students if parents so desired.

Even to Terence Cardinal Cooke, archbishop of New York, who has distributed millions of dollars to help parish schools, not every school in trouble looks eligible for rescue. In the case of Our Lady of Victory, the decision to close seemed obvious but, because it was also painful, it was postponed a few times. Finally, in March, since no miracle appeared, it was firmly made and sadly announced. Whereupon the archdiocese learned that the parents did insist on miracles. "We knew they would be disappointed," says Monsignor James A. Feeney, archdiocesan superintendent of schools. "We didn't think they'd get mad." They not only got mad, they organized, searched for allies, found some, and made a plan. His eminence found a reheated potato in his lap. The planners estimated that if the school were to operate next year, it would run up a deficit of $83,000. If the cardinal would kindly furnish $33,000 of that, somebody else was prepared not only to put up the rest but to take over responsibility for running the school—same buildings, mostly the same program, and mostly the same teachers. Despite the career risks involved, six of the eight were willing to stay. The twist in the story is that the somebody else was a corporate somebody: the national headquarters and the New York chapter of the Congress of Racial Equality. CORE? Yes, apparently it didn't die with the sixties. Fifty thousand dollars? Right on; the money was not exactly in hand, but it was in the budget. But why? Apart from a few small programs modeled on Head Start, CORE is not in the school business, and it's not exactly affluent.

Victor Solomon, CORE's director of educational affairs, says CORE was willing to scrape up the money for the same reasons parents are scrimping to

Robert G. Hoyt is associate editor of Christianity and Crisis, *a biweekly journal of opinion.*

Photographed by Ross Lewis

pay tuition. "So far we've served in an advocate role, trying to make the public schools better. Now we're beginning to think about alternatives. Other people have them; why not poor people, why not blacks?"

CORE looked at test scores, says Solomon, and found Our Lady of Victory pupils about one year behind national norms. Children at nearby public schools, drawn from the same population, were *three* years behind. "Also," he continued, "the parents perceive the school as much safer, much more disciplined. It's an anchor for them. Without the school, the community will deteriorate because the kind of people who care most are going to leave."

Noticeably, Solomon said nothing about religion. Neither, until prompted, did the pastor of the parish, Father Robert Stern, who originally backed the CORE proposal. Even under parish control the school had not been all that sectarian in religious education. Stern described the archdiocesan religion curriculum as "more Christian than specifically Catholic." Communion and confirmation classes were taught after school hours to those who wanted to come; black studies and sex education were taught under the rubric of ethics and values. In any case, Stern points out, more than 80 percent of the parents had no affiliation with the parish. The reason they desperately wanted the school to continue (to the point of picketing the chancery office) was not that the school was Catholic; it was because "they see it as secure, reliable, and academically superior. And it gives them a choice, which is something they don't have in most aspects of their lives."

St. Brigid's: *Graffiti-smeared wall; Sister Elaine, principal, helps student with math.*

Despite parental pleas and the picketing, Terence Cooke turned down the CORE request. It can be presumed that it wasn't the request for money that stopped him, because, from his track record, the cardinal does not seem reluctant to use the funds at his command to support education for the poor. He has instituted what is in effect a private tax system that skims 7.5 percent of the income from all parishes and spreads most of the take to inner-city parishes with schools; over the past five years that Robin Hood process has meant a redistribution of $12 million in Catholic wealth. But all this money stays within the system. The idea of giving up a Catholic school to secular control, while paying out Catholic dollars for the privilege, went a step too far.

But CORE and the parents refused to give up. They found new quarters for the school—known now as CORE Community School—in the Gramercy Boys' Club, three short blocks away. Though the teachers at Victory were offered new jobs within the archdiocesan system, all chose instead to sign up for a risky future with CORE, and all have spent the better part of the summer working with volunteer parents painting, patching, plastering, and replumbing the building, all without pay. Against all odds, some 180 pupils have pre-registered for the new school term, and Ed Callahan, who will be principal, says the school will open with a splashy press conference September 7.

Though he wouldn't go the last mile with Victory parents, Terence Cooke has done surprising things to help financially troubled parochial schools in New York City. There was a rumor, for instance, that late last year he carved up a meaty money pie among distressed parishes of his ten-county domain. I told a spokesperson for the archdiocese that the rumor was going to be printed; could it be confirmed? Reluctantly, yes. The amount, gathered "over a period of years," was $9 million. The donors were anonymous, and would stay that way. But the purpose, said the spokesperson, was no secret. "Overwhelmingly," the money went to keep schools going that would otherwise have had to close.

Cooke's sharing of dollars contradicts well-established precedent. Always in the past, parochial schools have survived by their own efforts or not at all. If bingo and bake sales didn't bring in enough to supplement school tuition and Sunday collections, that was the beginning of a sure end.

More significant than the innovation itself, however, is the judgment it revealed. Five years ago only a bishop willing to trust in incantations (which doesn't describe Cooke) would have risked hard-garnered capital on the future of Catholic education. Nuns were leaving their classrooms in herds; costs were shooting up; enrollments sagged dangerously; and morale was bad.

Today the figures speak otherwise. Of the 368 Catholic grade and high schools that operated last year in the New York archdiocese, all but five will be alive and functioning this year—and (except for Our Lady of Victory School) most of the students in the failing ones are already enrolled in other Catholic schools. Between 1971 and 1972, grade-school enrollment dropped a dismaying 6.2 percent; between 1975 and 1976, only 2.5 percent. Applications to Catholic high schools actually went up this past spring.

Terence Cooke's school policy does not fully explain these developments. Despite his infusions of cash, it costs parents more than ever before to patronize Catholic schools. Even in poor neighborhoods, in schools that certainly shared in Cooke's largess, average tuitions are $350 a year, and they can run as high as $600 per family—and higher still for children who aren't Catholic, or who come from outside parish boundaries.

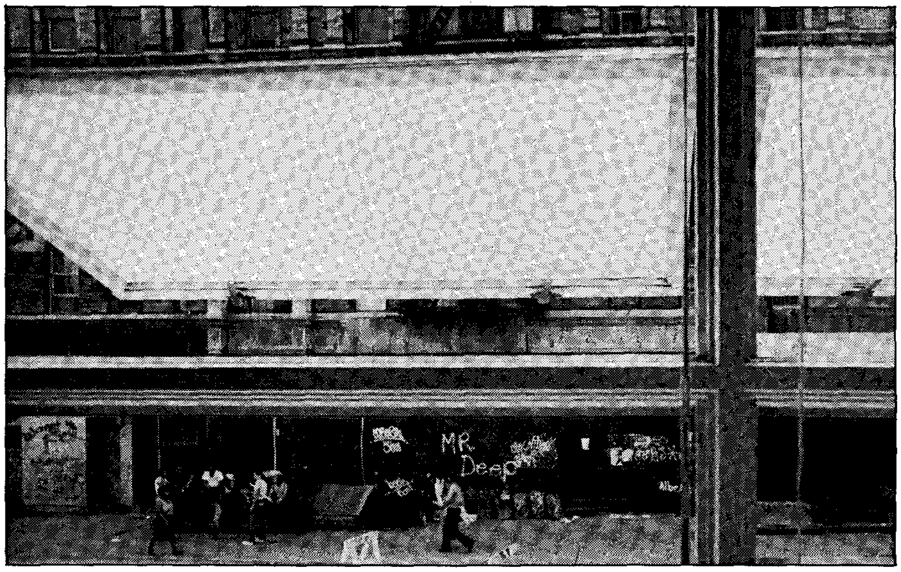
Of the 18,421 students enrolled in the 47 inner-city Catholic grade schools in Manhattan last year, 14,369, or 78 percent, were from minority groups: blacks, Hispanics, Orientals, American Indians, "others." In 64 of the 77 inner-city parochial schools in Manhattan and the Bronx, the archdiocese describes the school populations as 50 percent or more "culturally deprived," meaning, in almost all cases, certifiably poor. In 36 of the 64, the proportion goes above 85 percent. What the parents of these pupils have to pay has to be hurting them. Yet it is basically their decision, not the cardinal's, that keeps the schools in action.

"...Of 18,421 students in the 47 inner-city Catholic grade schools in Manhattan last year, 14,369 were from minority groups..."

By tradition, it might be assumed that these are parents fighting to pass the faith on to their children. Not so; many aren't even Catholic. The diocese estimates that 77 percent of all their pupils come from Catholic families, but there's reason to believe that such numbers wildly overstate the Catholic proportion. "You never tell the chancery office the truth in such matters," says Chicago's Father Andrew Greeley, a sociologist whose research has uncovered similar conditions in other U.S. cities.

WORK
PRAY
RULES FOR A
HAPPY DAY
OBEY
PLAY

St. Charles Borromeo: *Teaching the basics.*



Street life: *The world as seen from a classroom window at St. Brigid's School.*

It seems appropriate at this point to declare my own bias, since much of the balance of this piece rests on personal observation and judgment. I spent sixteen years undergoing Catholic education, four more years dispensing it in a Jesuit high school. Because it shaped me, down to my use of semicolons, I have a prejudice in its favor. But since the process also inflicted certain unforgiven scars on my psyche, I have a bias against the system as well.

According to Professor Thomas Vitullo-Martin of Teachers College, Columbia, recent research indicates that, especially in low-income areas, Catholic education has strong positive impact on academic and career success. Other studies show that, throughout the country, it has relatively slight effect on religious practice and belief. There is even some evidence that students who spend enough time in Catholic schools emerge better armored than their Catholic friends in public schools against such intellectual offenses as the present pope's birth-control encyclical. It isn't clear why; maybe a surfeit of religion inoculates the future adult against the abuses of religious authority.

There is a prima facie case against the thesis that Catholic schools do a good job of educating children; by current standards, it seems, they cannot afford to provide even minimal education. Last January, Monsignor Feeney reported to the National Catholic Education Association a 1975–76 enrollment of 104,361 in the 268 elementary schools of the archdiocese. He also reported total operating costs for these schools at $48,245,404.22, leading to an annual per-pupil cost of $462.29. I could not get a strictly comparable figure from the New York City Board of Education; the best they could come up with, after rooting through misplaced files, was a per-pupil cost for the whole system. The figure is—hold your wallet—$2,647.

Both per-pupil-cost figures are open to question. Public-school teachers have told me, for example, that the "average daily attendance" is, in fact, an inflated figure which includes sizable numbers of pupils who are long gone; this means the real school population is lower and the per-pupil cost higher than the official figures. In analyzing the Catholic cost figure, some allowance has to be made for contributed services. Salaries are lower not only for nuns (30 percent of the teaching staff) but also for lay teachers. In many schools women parishioners serve as teachers' aides without pay; in some, men do custodial work for free.

Hard data on the effect of these factors would be hard to get. It is still clear, however, that by parochial-school standards the Board of Education is lushly funded. The raw cost ratio between the two systems is nearly six to one. Allowing for contributed services, for the cost of services supplied to parochial-school students out of the public-school budget, and for the difference between grade-school and high school costs, it comes out that the parochial-school child is educated at a cost one quarter to one third the cost of educating the same child in a public school. According to Professor Vitullo-Martin, the gap is greater in some other cities where for every $1 the parochial school spends on one child the public system spends $8.

What about performance? What Victor Solomon discovered about the educational effectiveness of Our Lady of Victory is not rare; it's standard, not only in New York City but across the country. Comparison of standard test scores reveals that children in Catholic inner-city schools generally score higher on these tests than do children in public schools in the same neighborhoods.

Before I began my research, I thought I knew, partly from logic, partly from my own experience, why parochial pupils excel. I reasoned that Catholic schools can teach because they can keep order, and they can keep order because they can get rid of their problems. Then I visited St. Bernard's School, a gray, cavernous structure on West 13th Street. "I haven't dismissed a child in fourteen years," said Sister Mary Alphonsus Crimmins, the school's principal.

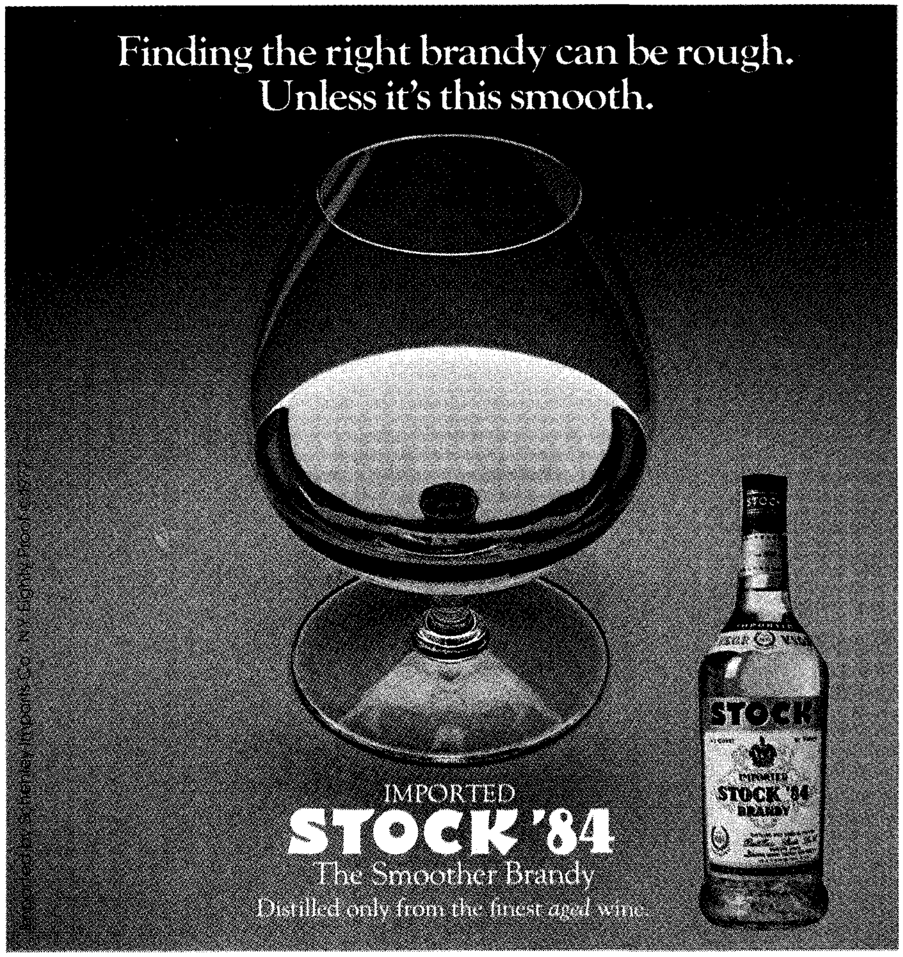
"There is no corporal punishment here. We do not keep children after school."

Sister Alphonsus is 70 years old, wears the traditional habit and thick glasses, has been a nun 54 years, and is energetic enough to tire an interviewer. The way pupils approached her while we talked made her entirely credible when she explained her system: "What we have is discipline without fear. Watch the children; they come and kiss me on the street. And we have the parents with us. They want what we want."

Her desk was piled with test scores just back from Science Research Associates (SRA), a national testing agency that serves the archdiocese. Sister picked up a stack at random and let me copy the SRA scores. I noted composite results for reading, language arts, math, etc., on tests taken by a class of seventh-graders in the sixth month of the school year. The national norm then was 7–6; a child scoring 8–6 is handling seventh-grade materials with the facility of an eighth-grader at the same point in the school year; a child scoring 6–6 is a year behind. These are the first fifteen scores I listed: 12–9, 10–1, 9–2, 8–4, 7–7, 10–5, 7–2, 6–6, 9–1, 10–1, 6–1, 6–7, 9–4, 10–4, and 11–7. In the meantime Sister Alphonsus chatted on happily about her reading lab, her library (4,200 books), her teaching methods (eclectic), the science-lab equipment, the field trips, the karate club, and about Arnold Falcone, the eighth-grader who had just taken first prize in a citywide essay contest.

Well, if the school doesn't kick out problem kids or flunk out slow learners, maybe it doesn't let them in—selective admission? Hardly. St. Bernard's sits between Eighth and Ninth avenues in the midst of warehouses, meat-processing shops, and factories. The school office lists 87 percent of the student body as "culturally deprived"; 89 percent, according to the school, are Hispanic; some speak little English when they arrive. Yet the school doesn't ask for Title I (tax-paid) remedial teachers; it doesn't have enough students far enough below grade level to qualify. "Why don't you cheat a little?" I asked. "I understand it's been done." Sister Alphonsus grinned. "I can't do it. It's my background."

I talked next with Sister Elaine Owens at St. Brigid's. Her school lives in a small, graffiti-smeared building on East 7th Street across from Tompkins Square. Ninety-seven percent of the pupils come from minorities—most are Hispanic; 99 percent are "deprived." Sister Elaine didn't have this year's SRA scores on hand yet, but in last year's tests no class averaged more than two months below national norms.


Finding the right brandy can be rough.
Unless it's this smooth.
IMPORTED
STOCK '84
The Smoother Brandy
Distilled only from the finest aged wine.
STOCK
STOCK '84
BRANDY
Imported by Schenley Imports Co. NY Eighty Proof ©1977

We Created The Original.

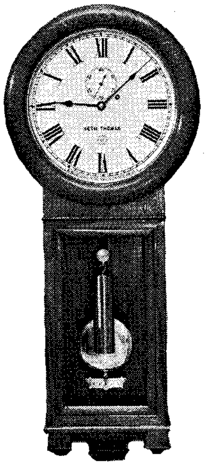
SETH THOMAS

Now you can invest in a legend. Seth Thomas, America's *oldest clockmaker since 1813*, is re-issuing one of its most famous regulator wall clocks in an edition limited to 4,000 pieces and offered only through subscription.

Each Regulator No. 2 is weight-driven and meticulously handmade in order to re-create the timepiece as it was first produced in the early 1860's. Fitted with a brass movement built to original specifications, the clock is a reliable precision timepiece. Its beautiful oak case is carefully hand-rubbed to a rich mellow brown finish. And the 12" dial features a small indicator hand that ticks off the seconds.

Each timepiece is a signed work of art. A label inside the case with the series number and certification of the limited issue status ensures the clock's importance in the edition.

Already a collector's delight, this timepiece is an inheritance for generations to come.



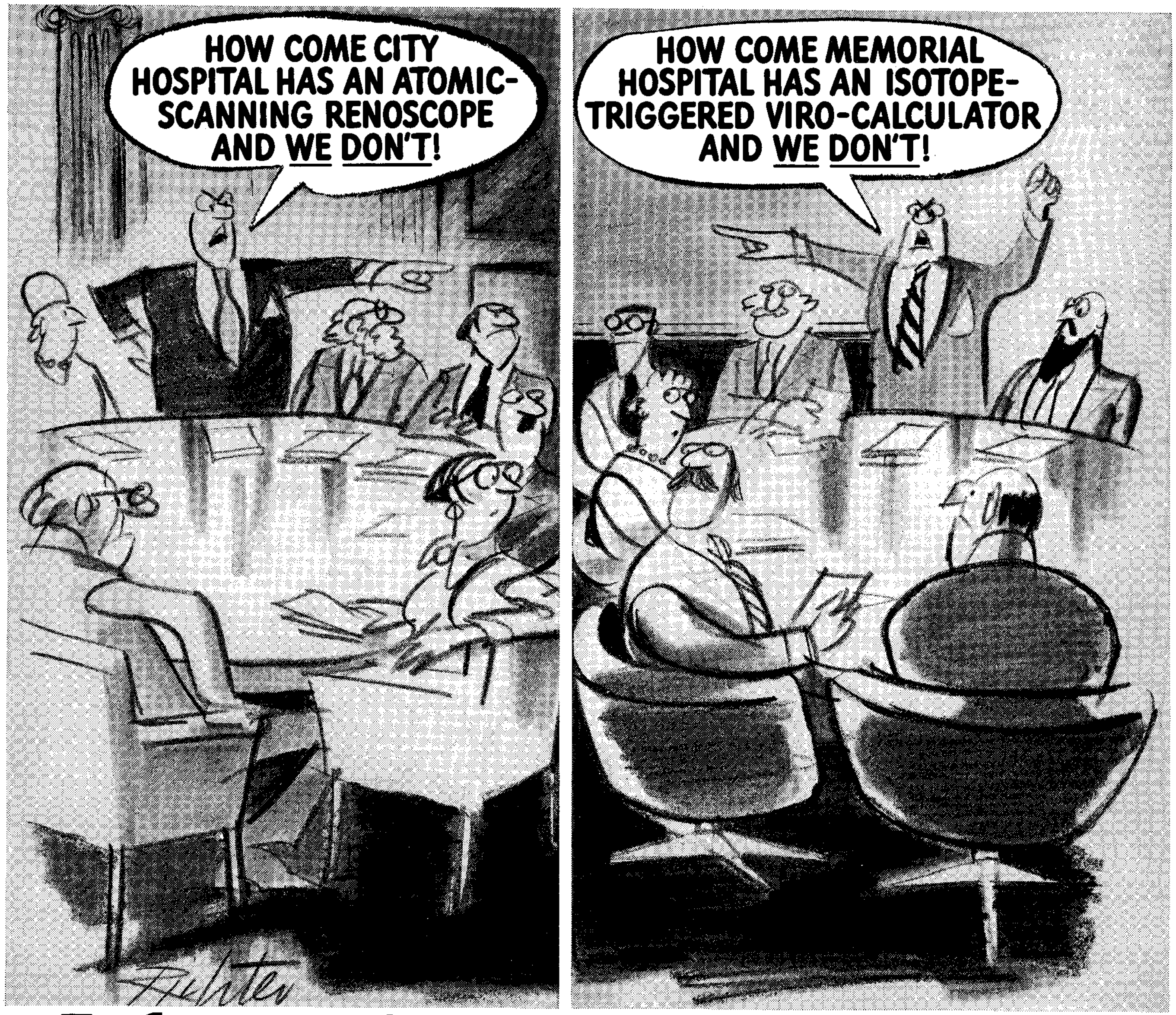
Seth Thomas®

Regulator No. 2
36" high, 8-day keywind
$360.

Telephone reservations will be accepted on credit card orders.
516-673-9222

Please reserve my Seth Thomas masterpiece.
Name __________
Address __________
City __________
State __________ Zip _____

For your free brochure which describes the Seth Thomas Limited Edition Series send to:
Department 1-NYM
Limited Edition Headquarters
75 Prospect St, Huntington, NY 11743


HOW COME CITY HOSPITAL HAS AN ATOMIC-SCANNING RENOSCOPE AND WE DON'T!
HOW COME MEMORIAL HOSPITAL HAS AN ISOTOPE-TRIGGERED VIRO-CALCULATOR AND WE DON'T!

Alas, hospitals are only human.

They've got to keep up with the Joneses.

For the hospital board, it must seem a simple logic of survival. Beds are filled by patients. Patients are provided by physicians. Physicians, understandably, are attracted by the latest equipment.

But for us who pay the bills, that logic costs dearly.

Unnecessary duplication of expensive technology is fueling a rampant inflation.[1] The hospital bill—and the health insurance which pays it—is now one of the fastest-rising costs in our whole economy.[2]

Can we slow it down? Ætna believes so. If doctors were to assign patients to *any* of several hospitals nearby, expensive equipment could be shared. Specialized facilities, staff, even beds would be more efficiently used.[3]

Establishing state commissions to set limits on hospital expenditures could help, too. In Maryland and Connecticut, such commissions have been at work since 1974. They've lopped some big numbers off hospital budgets,[4] without reducing the quality of care.

And Ætna is encouraging local medical societies to monitor doctors' use of hospitals. Was the length of stay appropriate? Was admission necessary in the first place?[5] If all of us involved continue to raise such questions, insurance costs *can* be controlled. Don't underestimate your own influence. Use it, as we are trying to use ours.

Ætna wants insurance to be affordable.

---

[1] Consider the cost of the CAT scanner, the latest thing in diagnostic machinery. (The CAT—Computerized Axial Tomograph—takes pictures of cross-sections of the body.) If every one of the 6,000 general hospitals in America bought a CAT, the initial investment alone would cost us all nearly *three billion dollars.*

[2] Ten years ago, health care costs consumed about 6% of the gross national product. Today it is close to 9%. Center stage in this inflationary drama is the hospital bill, which has doubled in the last five years!

[3] This principle could eliminate many wasteful situations. In Philadelphia, for instance, 16 hospitals have open heart surgery programs. But according to a government study, only five used them enough to be considered efficient. Waste applies to much simpler equipment, too, like beds. The government estimates there are at least 100,000 unnecessary hospital beds empty each day, at a cost of $2 billion a year.

[4] As much as $45 million saved in Maryland alone, in 1975.

[5] Most medical societies have a "Professional Standards Review Organization" created for just this kind of review for Medicare and Medicaid patients. Ætna believes the potential savings justify such review of all patients.

Ætna
LIFE & CASUALTY

"...The schools I visited were all wildly different from one another –in looks, atmosphere, ideas about education and Catholicism..."

On the phone, Sister Elaine always sounds exhausted; in person, she's lively and relaxed. She is 36, of Irish and Lithuanian descent, and has been principal of St. Brigid's for ten years. In that time she has taken in a number of students who couldn't make it in public school. She, too, has yet to dismiss a student. I asked her about "Tom," a boy who was headed for a public-school disciplinary class or special school when he was brought to St. Brigid's. He had thrown a movie projector during a film in his school's auditorium. Why was he taken in?

"It was a hunch, really. Well, no, I liked the kid. He was gutsy. He knew what he liked and didn't like, and he'd say it. And he had a sense of humor. I think his trouble was that he'd got slotted with a bunch of acting-out kids."

St. Brigid's is a haven. The kids don't look culturally deprived to me. They look happy and purposeful. They ask confidently for what they want, they move around without confusion, they smile when smiled at. I wouldn't need test scorces to know it's a successful school. I asked Sister Elaine why.

To her, small is beautiful in schools. "You know, with Puerto Ricans it's a special cultural thing; the children just cannot get oriented in the big schools. When they're little they're just very terrified and lost."

With a small school, principals and teachers know a lot about every child and about the child's family. Sister Elaine picked up a class roster and commented on the family situation of each of the 34 children in the class. Thirteen of them she dismissed as "stable" or "okay." The rest of the list was terrifying:

☐ "Father O.D.-ed. The mother left the home when the child was three days old. The grandparents are doing their best. Very poor."

☐ "This family is stable, but the mother is in a very deep depression. Just got out of Bellevue. They're going to Puerto Rico this summer to see if it will help."

☐ "The mother's a junkie. Grandmother's a lovely old lady. I can always tell when the kids have been with the mother—they're dirty and sleepy."

☐ "Both parents drinkers. The kids are undersized and nervous."

☐ "This child's dreadfully asthmatic —it kills you."

☐ "These two got married at sixteen and now they have four boys, one in second, one in first, one in pre-kindergarten, and a two-year-old. They're trying, but it's too much."

☐ "Four surnames in this family. But the mother has overcome tremendous difficulties. She's going to college."

I asked Sister Elaine again why St. Brigid's children learn. "Because they know I'll wring their necks if they don't!" Sister Elaine tried to look fierce. "Well, no, but there's a mystique that I might. Really, we push, we push hard. We have a strong belief they can make it. They need it; it's all they've got."

St. Charles Borromeo in Harlem is not much like St. Brigid's or St. Bernard's. It's a big rectangular box on West 142nd Street, so spick-and-span (not a graffito in sight) that it looks almost out of place in the neighborhood. I got there just after the school day closed. The halls were waxed and polished. The rooms—except for a few where children in neat uniforms were still working—were totally in order.

Discipline at St. Charles is tight, as far as I can learn, and there is a strong, explicit emphasis on religion, though four out of ten children are non-Catholic. A few days earlier I had talked with a Protestant mother whose son is now enrolled in the school and whose daughter had become a Catholic while a student there. "I didn't mind," she said. "I'm happy to be a Baptist, but she's a big girl now, that's her choice. And I certainly respect Sister Irene."

Sister Irene Ryan is a new principal, a little shy about talking with reporters but clearly a strong woman with settled views. She is sure the school is fulfilling its mission. The enrollment includes 489 blacks, 40 Spanish; the diocese classifies 95 percent as "culturally deprived." Yet there are no Title I teachers—"there is no call for it." Sister Irene credits parental support, a dedicated faculty that is racially integrated and religiously mixed, and the school's philosophy of self-discipline: "We talk about leadership a lot, and about self-control. It's not 'Irene-control.' I don't want them worrying whether Irene is coming down the hall. The only discipline worth having is the power to control your own powers."

St. Charles Borromeo: *No graffiti in sight at this large Catholic school in Harlem.*

The point of my investigations was to try to find out why the schools work. One reason is autonomy. The New York Catholic schools I visited all were wildly different from one another—in looks, style, atmosphere, ideas about education, and (not least) attitudes toward Catholicism. This heterogeneity comes about because the Catholic school system is not a system at all but a rather loose confederation of highly independent units. There is no giant bureaucracy to force them into uniformity. At the superintendent's office I got one sheet of paper listing the names, titles, and staff relationships of all the professional educators who work directly under Monsignor Feeney—all 25 of them. Since there are about 150,000 pupils in the New York Catholic schools, there is one central-office administrator for every 6,000 students. Consider that the New York City public-school system enrolls about 1,055,000 students, and that (as the papers keep reporting) there are 4,000, 5,000, or maybe more people in the system with administrative jobs. Say it's 4,500; that would mean one administrator for every 234 students.

These figures are for playing with. Suppose the 4,500 public-school administrators get an average annual salary of $15,000; that's $67 million to start with, and you still haven't provided them with desks, paper clips, and health insurance. In contrast, the Catholic central office estimates its annual operating cost at $250,000. What this suggests is that a lot of money spent for educational administration may not bring much in the way of educational results. It doesn't seem out of line to surmise that these administrators are damaging education rather than helping it, simply by getting in each other's way and by coming between principals and teachers and students, between parents and the whole system. Catholic schools may look hatefully autocratic, and sometimes they are; at least you know whom to hate. In short, the Catholic schools are genuinely decentralized, and this is one reason for their relative success. Whatever may be lost in particular kinds of expertise is more than made up for by gains in flexibility, accountability, and time to teach.

The other obvious source of Catholic schools' success is the parents, or, more precisely, the relationship between the parents and the schools. Parents who pick a school will follow up their investment, identify with the school, and try to help their children learn. A recent study done by David Morton, a University of Rhode Island researcher, for the Rhode Island Department of Education (which wanted to find out why parochial-school pupils were doing better than their public-school counterparts) established that parochial students do get more parental help on the average.

What's the moral? For me it doesn't have much to do with the sterile debate over tax aid for religious schools. If the focus is on schooling rather than law, it's clear that Catholic inner-city schools are providing a yardstick to measure performance that could be useful to other schools and to the public but that is, in fact, not being used. It's also clear that it's good to give people choices.

Monsignor Feeney, who meets regularly with representatives of the Board of Education, says, a bit wistfully, that their conversations are strictly business, focused on contractual relationships between the two systems rising out of federal and state programs. "I wish we could talk sometimes about education," he says. It might be a good idea. The conversation might start with some words of Victor Solomon: "Other people have alternatives. Why not poor people? Why not blacks?" ■

Not all sparkling wine is champagne. Not all blue-veined cheese is Roquefort.

To some, champagne and sparkling wine look alike. But as you know, the comparison ends right there.

Roquefort cheese looks much like other blue-veined cheeses. But the comparison ends there, too.

Roquefort is the only blue-veined cheese that's made exclusively from sheep's milk; sheep's milk is richer and has a more delicate taste than cow's milk.

And there's only one place in the entire world Roquefort cheese matures naturally: within the ancient caves of Mount Combalou in Roquefort, France. That's why Roquefort remains an unduplicated and natural cheese, without the bitter after-bite of some blue cheese.

How to taste and how to recognize Roquefort.

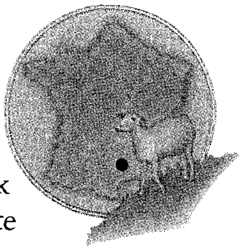
Most Frenchmen prefer their Roquefort at the end of a meal, with bread. Others find it appropriate as an appetizer or a snack with crackers. Whichever you prefer, Roquefort is especially good with a fine red wine that complements the flavor of the cheese.

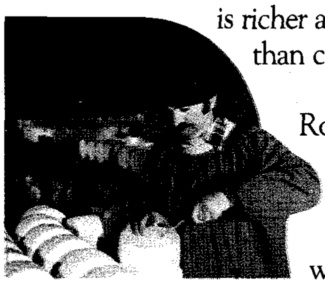
You can be sure you're buying Roquefort: just look for the "red sheep" label on the loaf or pack. The same "red sheep" guarantees salad dressings made with Roquefort cheese.

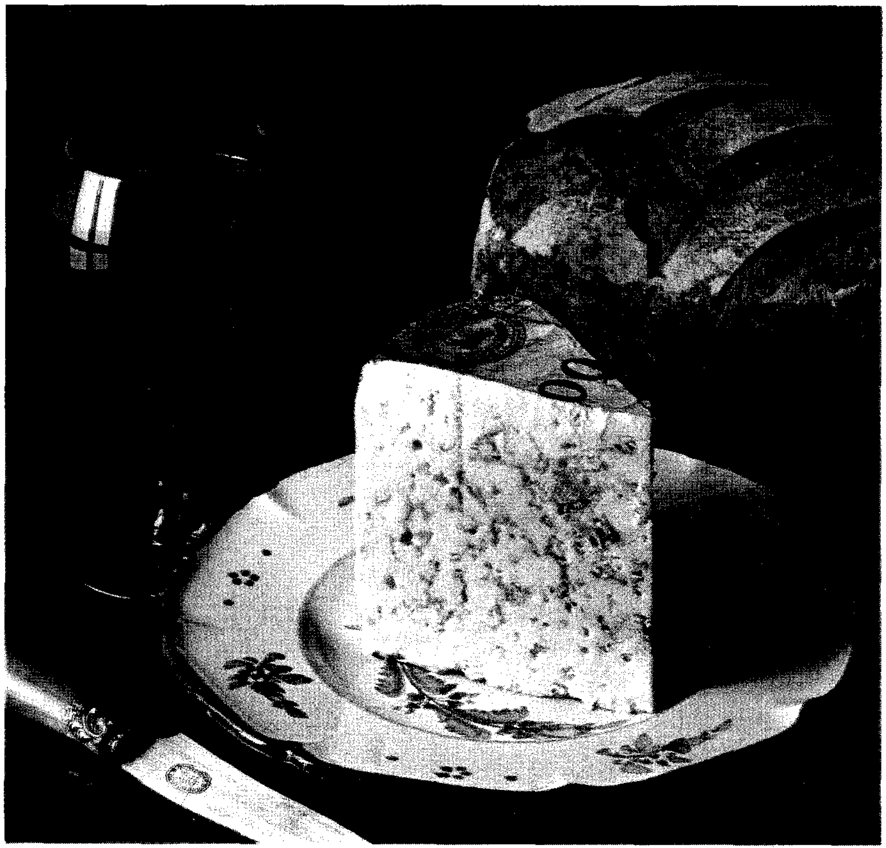
Experience the true taste of "the king of cheeses".

ROQUEFORT FRANCE

Genuine Roquefort.
It comes only from Roquefort, France.







For a 40-page Roquefort Recipe Booklet, send 25¢ to: Roquefort Association, P.O. Box 2908, New York, N.Y. 10017.

The Best of the 5 & 10s

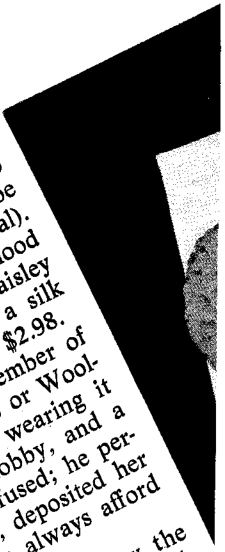
By Elin Schoen

The brightest moments of my shopping life have happened in what will probably always be known as five-and-tens or five-and-dimes. The bargains aren't what they used to be, of course, because nickels and dimes aren't what they used to be. Also, things can't be easy for the five-and-tens now that they're up against all of 14th Street (not to mention Canal).

So maybe they're trying harder. All I know is that I now think my neighborhood Woolworth's is the eighth wonder of the world. Not too long ago, I found a cotton paisley blouse there, crammed among the geometric polyesters. It bore the same label as a silk blouse I had bought in midtown the week before for $31. But its price tag here was $2.98.

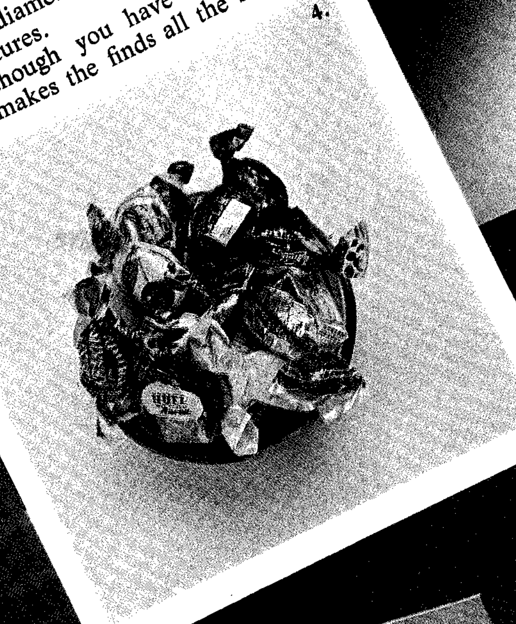
You don't have to be short on cash to appreciate five-and-dimes. A female member of the notorious Mdivani family once bought a gorgeous "diamond" ring at Kress's or Woolworth's for about fifteen cents (this was some time ago). She happened to be wearing it one afternoon at the Grosvenor House in London. It was teatime in the lobby, and a gentleman sitting nearby began hitting on her for a handout. Ms. Mdivani refused; he persisted. On her way out, she stopped at his table and, with a great flourish, deposited her gorgeous "diamond" ring by his teacup. Moral: Five-and-dime devotees can always afford grand gestures.

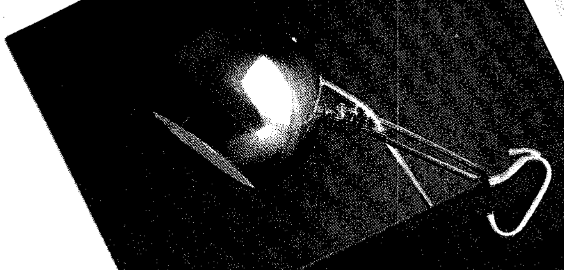
Although you have to wade through a certain amount of kitsch to find quality, the search makes the finds all the better—although (see below) they're pretty good to start with.

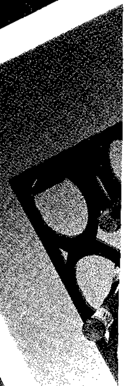


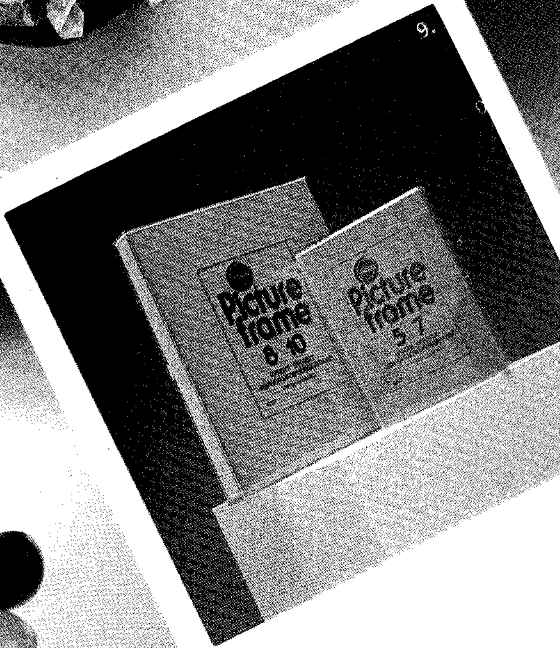
1.

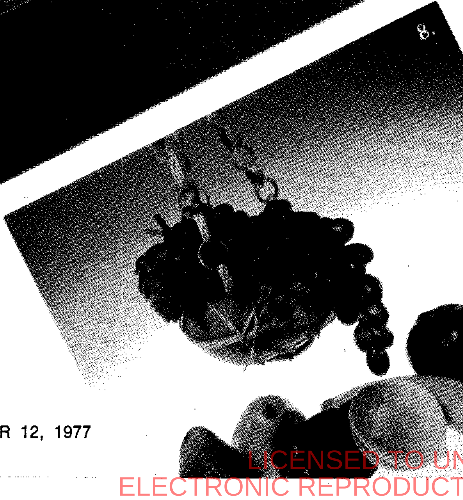
5.

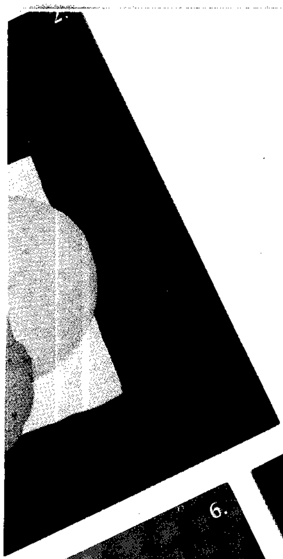

4.


3.

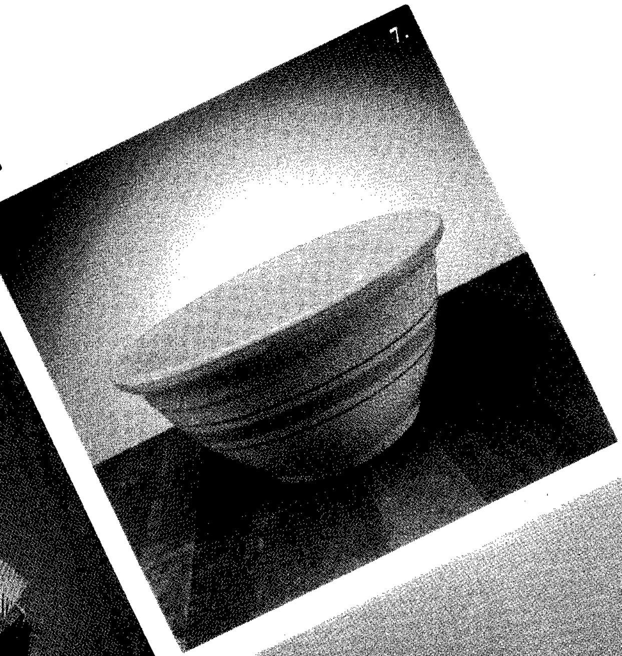



9.


8.

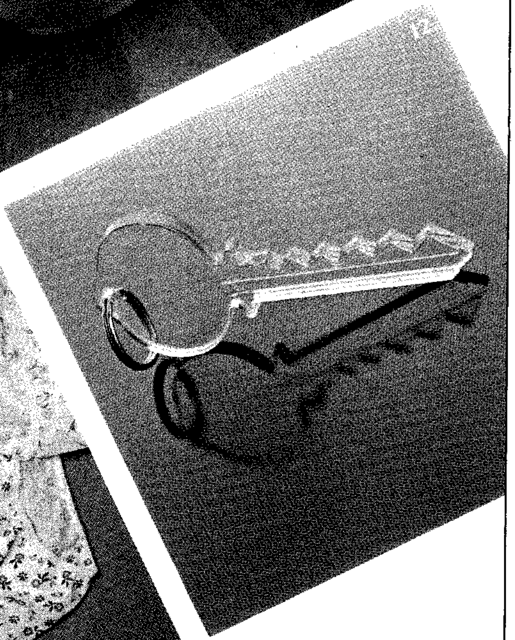


2.



7.

6.



12.

11.

10.

13.

1. Glitter gulch: *Ropes of pearls ($1.49) and chains of gold or silver ($1, $2, $3) from Kress, 444 Fifth Avenue at 39th Street.*

2. Fat city: *Get a giant sugar cookie (23 cents) for the road at Woolworth's, 170 East 42nd Street.*

3. Light brigade: *Hang-up chrome globe lamp, $10.99 at Lamston's.*

4. "Pic-A-Mix": *Candies, hard and soft. Do your own assortment: $1.39 a pound at Kress.*

5. Bowled over: *Hand-painted (in Italy) serving bowls, $4.99 apiece at Woolworth's, 42nd Street.*

6. Brush with destiny: *Hairbrushes, plastic on plastic or reinforced natural bristle on wood, $1.39 to $2.99 at Lamston's, 773 Lexington Avenue, near 61st Street.*

7. Super bowl: *(The real) McCoy ovenproof stoneware in two sizes, $3.29 and $5.99 at Woolworth's, 42nd Street.*

8. Food for naught: *Plastic fruits and vegetables from Kress's basement garden, 39 cents to $2.29 each.*

9. Displayful: *The frame of the year, only $1.49 (5 by 7), $2.49 (8 by 10), and $4.49 (11 by 14) at Lamston's.*

10. Wine and dandy: *Wine rack, plastic and portable, $2.99 at Lamston's.*

11. Under cover: *Cotton bikini briefs, on a par with Marks & Spencer's St. Michael's brand, 99 cents and $1.39 at Woolworth's, 42nd Street.*

12. Major key: *Unmisplaceable Lucite key ring, 99 cents at Lamston's.*

13. Glass act: *Good-size goblets for wine or brandy, four for $4.39 at Lamston's.*

Photographed by Roberto Brosan

14. Comb as you are: *French "tortoise" combs, hairpins, and mustache comb, each under $1, at Lamston's.*

15. Shoe-ins: *Men's "joggers," $9.99 (top); women's sandals, $3.99 (bottom); middle, left to right: made-in-Rumania leather sandals for women, $8.99; canvas beach shoes, $5.99; and gold (or silver) imitation-leather sandals, $4.99. From the phenomenal footwear department at Woolworth's, 14th Street.*

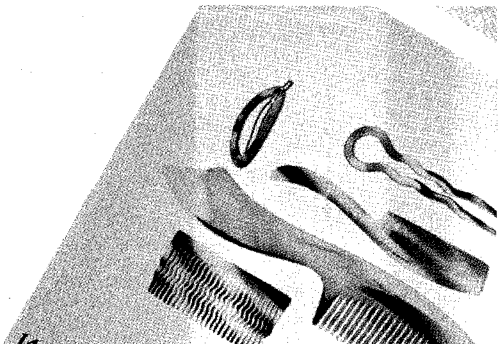
16. A la carte: *Ovenproof pottery—cup, $1.59; saucer, $1.39; 10½-inch dinner plate, $2.49; cookie jar, $4.09 (with sugar bowl, creamer, water pitcher, butter dish, soup bowls, casseroles, mini-casseroles, and mixing bowls to match). At Woolworth's, 42nd Street.*

17. Elite seat: *Swivel chair for the junior executive, $6.99 at Lamston's.*

18. Oh dough: *Early birds get the best doughnuts (15 cents) and Danish (25 cents) at Woolworth's, 42nd Street.*

19. Sleeper: *King-size pillow, polyester-stuffed, $6.99 at Kress.*

20. Cartland cartload: *Both S. H. Kress and Woolworth's, 42nd Street, are Barbara Cartland country, featuring titles such as* The Curse of the Clan, A Duel With Destiny, *and so on down the alphabet, for $1.50.*

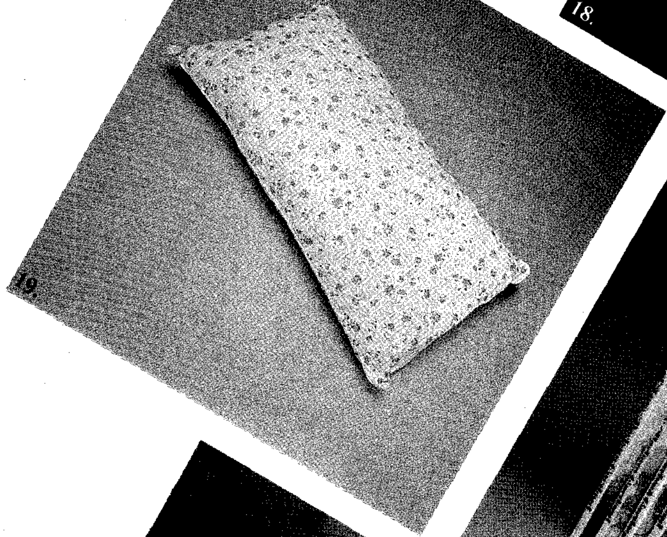

14.

15.

16.

Sit in A Swivel Chair
17.

18.


19.

Barbara Cartland
An Arrow of Love
20.

Bert Lance: A Fool and His Money...

By Dan Dorfman

"...Lance's portfolio: It's buying hot tips in the locker room, clearly dice-rolling. You'd get better odds at the Grand Hotel in Vegas..."

With all those reports I've been reading about poor Bert Lance's sorry business judgment, I thought it might be worthwhile looking at his stock portfolio at the time his buddy Jimmy Carter picked him as the man most qualified to manage the country's budget. Well, *New York* Magazine has obtained a copy of his holdings, and you simply wouldn't believe what he owns—especially when you consider Lance's reputation as a fiscal conservative. It's clear that our embattled budget director would have been right at home in the "go-go" years of the sixties. The Lance portfolio—137 stocks all told—is riddled with speculative securities, including a slew of stocks that are unknown even to some junk players on Wall Street.

One can only wonder if Carter was aware of the go-go antics of Lance when he entrusted him with the job of managing the country's budget.

The Lance portfolio, detailed in the next two pages, covers the holdings of Bert and his wife, LaBelle, as of January 7, 1977. At the time, those equities, plus a small amount of warrants and debentures, were valued at $5,649,000.

The largest reported holding was 190,867 shares (since increased to 200,768 shares) of the bank Lance formerly headed—the National Bank of Georgia. The stock, quoted in early January at 14¼, is now trading at around 11. Lance bought most of the Georgia bank's shares at over 17 (roughly a total investment of $3.4 million); his total loss, poor thing, is over $1.2 million—a decline of about 35 percent.

The Lance portfolio is not solely an exercise in speculation. Aside from the "dogs," there are a number of quality names, such as IBM (3 shares), General Motors (17 shares), UAL (302 shares), Atlantic Richfield (40 shares), and Coca-Cola (15 shares). But there are also many securities in the portfolio that several savvy brokers I checked with never even heard of, such as Unique Processing, Shaw Industries, Forward Fairmount Development Company, United Keno Hill Mines, Galaxy Carpet, and Desoto Falls Spinner. There are also onetime high fliers that have collapsed in price, such as Franklin Mint, Nytronics, and Levin Computer Corporation (formerly Levin-Townsend)—hardly the kind of stocks that excite the likes of conservative country bankers.

There's even a bankruptcy case in Lance's portfolio—ten shares of Optical Scanning Corporation, a company which has been in Chapter XI of the Federal Bankruptcy Act since March of 1976.

For an assessment of the Lance portfolio, I rang up several top money managers. One who deals in accounts of at least $1 million characterized the portfolio as "absurd investing . . . that's formless, lacks direction, and is impossible to manage." Added this money manager: "It's irrelevant whether the stocks went up or down because such a portfolio is nothing more than a hodgepodge with no point of view. It's insane investing . . ."

From another investment pro: "It's buying hot tips in the locker room, clearly dice-rolling. It's the worst kind of s - - t. You'd get better odds going to the Grand Hotel in Las Vegas." And from a bank trust officer: "It's a sick, unmanageable portfolio with no objective. It's diversification at its worst with no attention to yield (dividends). If an investor brought that portfolio to me, I'd suggest he consider legal action against his broker."

Interestingly, the Lance portfolio is strong in gold stocks, such as ASA, Homestake Mining, Western Deep Levels, Anglo-American Gold Investment, and Campbell Red Lake. Since these are the kind of stocks you buy if you're worried about inflation or a collapse in worldwide economies, one wonders if Lance is at odds with the administration's consistent contention that inflation is slowing and that 1978 will produce a healthy economy.

You might just wonder how well, or badly, Lance has fared in his stock investments this year. I tried reaching Lance's trustee, Thomas M. Mitchell, but, alas, he wasn't available. I can't say that I blame him. I don't think I'd be available either if I had to explain that portfolio. Our trusty researcher Suzanne Eagle managed to hunt down the prices (both last January's and last week's) of 81 of Lance's 137 stocks. Assuming the portfolio's intact—which is anybody's guess—47 have declined this year, 31 went up, and 3 are unchanged.

But up or down, it's Bert Lance's helter-skelter treatment of his personal business affairs—be it stocks or that $150,000-plus in overdrafts—that makes the appointment of this man as the chief budgetary and management official in this country so ironic. One wonders not so much how he made it into the inner sanctum of the Oval Office, or even whether he'll survive as budget chief. Forget Lance. The question is: Why does Carter continue to stubbornly foster the notion that this misguided go-go banker is the best qualified man in the country to manage the U.S. budget?

Illustrated by Oliver Williams

A First Look at Bert's Strange Portfolio

Bert Lance, as his stock portfolio amply illustrates, is anything but the fiscal conservative that Jimmy Carter presented to the American public six months ago. Would you believe junk stocks, high fliers, gold shares and even a piece of a bankrupt company? Shown here are his stock holdings (also some convertible shares and warrants) that made up the $5-million-plus portfolio—137 stocks in all—held by Bert and LaBelle Lance as of January 7, 1977. —D.D.

Assets

Stocks (estimated market value)	$5,649,000.00
Real estate	1,280,000.00
Cash	325,000.00
Notes receivable	209,258.00
Household furnishings, jewelry, and other miscellaneous assets	200,000.00
Value of stock options	100,000.00
Undivided interest in estate	75,000.00
Partnership interests	75,000.00
Farm equipment	20,000.00
Net cash value of life insurance*	18,396.60
Livestock	9,000.00
Auto	6,000.00
U.S. Savings Bonds	1,700.00
Total assets	$7,968,354.60

*Net face value of life insurance is $3,390,000

Liabilities

Notes payable to banks	$4,944,466.87
Notes payable in real estate	340,000.00
Notes payable to others	59,330.00
Total liabilities	$5,343,796.87
NET WORTH	$2,624,557.73

Stock Holdings

	Number of shares
American Airlines	300
American Buildings	500
American Express	200
American Safety Equipment	12
American Petrofina	100
American Telephone & Telegraph	25
Anacomp	225
Anglo American Corp.	500
Anglo American Gold Investment	400
Arizona Colorado Land & Cattle	600
ASA, Ltd.	100
Associated Coca-Cola Bottling	117
Astro Dye Works	100
Atlantic American Corp.	2,000
Atlantic Richfield	40

	Number of shares
Automation Industries	200
Bank Building & Equipment Corp.	300
Barden Corp.	30
Boise Cascade	2
C&S Real Estate Investment Trust	100
Calhoun First National Bank	47,670
Campbell Chibougamau Mines	500
Campbell Red Lake Mines	300
Castle & Cooke	1
Channel Companies	650
Chase Manhattan	27
Energy Resources	100
Coleman Co.	23
Coca Cola Co.	15
Coca Cola Bottling, N.Y.	600

Stock Holdings

	Number of shares
Coeur d'Alene Mines	120
Cohutta Banking Co.	2,097
Columbia Pictures	2,500
Combined Insurance Co.	8
Commercial Alliance	200
Computer Sciences Corp.	10
Concrete Products, Inc.	1,700
Conroy, Inc.	600
Control Data	600
Conchemco, Inc.	100
Cousins Marketing & Real Estate Trust	600
Cousins Properties	390
Crown Central Petroleum	25
Curtiss-Wright	100
Day Mines, Inc.	300
De Beers Consolidated Mines	1,000
Delta Air Lines	200
Desoto Falls Spinner, Inc.	8,198
Digital Equipment Corp.	323
Diversy Corp.	450
Donaldson, Lufkin & Jenrette, Inc.	5
EG&G	800
Eastern Air Lines	1,100
Eastmet Corp.	450
Electronic Data Systems	25
Ethyl Corp.	100
Forward Fairmount Development Corp	3,500
Franklin Mint	400
Free State Geduld	200
Fuqua Industries	1,500
G-R-I Corp.	300
G. D. Searle	200
G. Lake Silver Mines	300
Galaxy Carpet Mills, Inc.	1,450
G. M.	17
Gray Communications Systems	150
Grolier, Inc.	500
Gulf Oil Corp.	15
Hecla Mining Co.	212
Homestake Mining	100
Hospital Corp. of America	300
IBM	3
Ionics	25
Kenton Corp.	10
King Radio	200
Kloof Gold Mining	100
Levin Computer Corp.	9
Liberty Corp. of South Carolina	100
Lowy Enterprises	984
LTV Corp.	33
Mark Controls Corp.	300
Memorex Corp.	10
Midland Co.	220
Modern Fibers, Inc.	50
Modern Textiles	250
Molybdenum Corp. Warrants	303
Motor Club of America	400
National Airlines	100
National Bank of Georgia	190,867
NCR Corp.	20

	Number of shares
National City Bank	443
National Service Industries	1,000
Nationwide Life Insurance Co.	800
Natomas	165
Northwest Georgia Bank	2,700
Norton Simon, Inc.	225
Nytronics	102
O'Okiep Copper	50
Optical Scanning	10
Orange Free State Investments	200
Pato Consolidated Gold Dredging	1,000
Penn Corp.	400
Polaroid Corp.	10
Regent Mills, Inc.	1,023
Reserve Oil & Gas	9
Saunders Leasing System	150
Scotty's, Inc.	400
Shaw Industries	899
Silver Dollar Mining	200
Sony Corp.	975
Southdown, Inc.	400
Sybron Corp.	472
Syntex Corp.	200
Tenneco Offshore Co.	1,750
Texas Gulf, Inc.	258
Textron, Inc.	161
Tiffany & Co.	190
Triangle Corp.	300
Tri-South	100
Tropicana Products	300
Trust Co. of Georgia	40
UAL, Inc.	302
Unicapital Corp.	400
United Keno Hill Mines	200
Unique Processing Co.	500
Universal Cigar Corp.	106
U.S. Life Insurance Co.	96
Visual Sciences	924
Walker County Bank	313
Wasko Gold Products	1,350
Western Air Lines	278
Western Deep Levels, Ltd.	100
Western Holdings, Inc.	100
Williams Companies	200
Windsor Life Insurance Co.	200
World-Wide Coin	1,000
Zoecon Corp.	10

Debentures & Warrents

American Telephone & Telegraph	$ 900 face
Chase Manhattan Corp.	300
Concrete Products, Inc.	6,600
Eastern Air Lines	5,000
Tenneco Offshore Co.	5,000
Tesoro Petroleum	5,000

'At Random': Cerf on Cerf

By Bennett Cerf

A Cerf scrapbook: *Above, Modern Library partners Bennett Cerf (left) and Donald Klopfer in 1925; near right, Bennett at about age twelve with his parents, Gustave and Frederika; far right, Horace Liveright in the twenties. Below (left to right),* What's My Line? *panelists Dorothy Kilgallen, Fred Allen, John Daly (emcee), Arlene Francis, and Bennett Cerf in the fifties.*

> "...'If you want to get in good with me quick,' Horace Liveright said, 'how about taking Dreiser up to the ball game?'..."

On the day before my sixteenth birthday my childhood ended abruptly. My mother died and I became the financial head of the family. My grandfather had left money to my mother in trust for me, and after her death I came into just about $125,000.

At the age of sixteen I decided I was going to learn to be a businessman. My handwriting was very bad and I didn't know anything about bookkeeping, but I was determined to become a tycoon. I quit Townsend Harris High School and went to the Packard Commercial School. After school I worked for a certified accountant and went around with him to check his clients' books.

During my year at Packard my uncle, Herbert Wise, talked to me about going to college, and if I hadn't taken his advice, God knows what would have happened to me.

I had no aptitude at all in Latin or Greek, but I discovered that at the Columbia School of Journalism you didn't need those languages, so then and there I decided that was the place for me. The School of Journalism in those days was very famous, and while I was there it attracted such young men as my friend Howard Dietz, and George Sokolsky, Morrie Ryskind, Corey Ford, and Max Schuster. Richard Simon, the other half of the future Simon and Schuster, was also there.

In my freshman year, I went out for the *Spectator*, the college newspaper. The fellow who had written a column had just graduated, so they had the problem of who was going to take his place. I submitted several samples, and suddenly, and only a freshman, I was a columnist for the Columbia paper! Well, this was an open sesame to everybody and everything. I was elected vice-president of the class.

At the beginning of the 1920s, a graduate of the Columbia School of Journalism could almost automatically have a job down at the *Tribune*—it was still the New York *Tribune*, not the *Herald Tribune* yet. On the other hand, Uncle Herbert had made a lot of money in the market and was a very valued customer at the office of Sartorius, Smith, and Loewi. Now, here I was in a quandary: Was I going to go into journalism? Or was I going down to Wall Street, where the job would be mine for the asking? I decided to try both.

By this time Merryle Stanley Rukeyser, a boyhood friend, had become assistant financial editor on the *Tribune*. So when I went to call on the newspaper for a job, instead of just applying routinely, I went directly to Rukeyser and told him I was about to go to work in a brokerage office. The result was that I had two jobs at the same time: one at Sartorius and one on the financial page of the *Tribune*, where I was assigned to write a column called "Advice to Investors." A lot of letters asking about investments, and so forth, came in from little old ladies and the like. All I had to do was run the ones I thought had the greatest general appeal, and under strict instructions my advice unerringly was to be, "Buy Liberty Bonds."

I started the column and did just what I was told to, but after a couple of weeks that became rather boring, and I suddenly discovered that nobody on the paper was even looking at the darned column. So I began expanding a little bit. One day a little old lady wrote to say that she had $10,000 to invest, and she had noticed a stock that had gone down from 76 to 2, so she thought this would be a very good time to buy 5,000 shares at $2 a share. This gave me a chance to say, "Why do you think this stock went from 76 to 2? The fact that a stock has gone down sometimes means that the company is completely kaput. You'd be insane to buy the stock."

When I got in the next day the financial editor was grimly waiting for me. He said, "They're going to sue us for a million dollars." Then he added, "This will teach you two lessons, sir: One, when you're given an explicit order, obey it; two, check your facts before you print a story. You're fired."

Then on a memorable day, Dick Simon (who was working for the publish-

Excerpted and condensed from the forthcoming book *At Random*, by Bennett Cerf. Copyright © 1977 by Random House, Inc. To be published this month by Random House, Inc.

ing firm of Boni and Liveright as a salesman) said to me, "You're always moaning about wanting to go into the book business. If you want to, I'm handing it to you on a silver platter. I've decided to go in business for myself with Max Schuster. When I told my boss, Horace Liveright, I was leaving, he asked if I could suggest anybody to replace me." Dick said he told Liveright I would be perfect—editor of the college paper, Phi Beta Kappa, columnist on the *Tribune*—and Liveright said he'd certainly like to meet me.

Meeting Horace Liveright, a publisher! I'd never met one in my life. The very next day I went uptown for lunch with Dick and Liveright—and never went back to Wall Street.

We went to the Algonquin, and Liveright pointed out the famous Round Table—and for the first time I cast my eyes on a lot of people who were going to be very closely associated with my life: Dorothy Parker, Robert Sherwood, Marc Connelly, Franklin P. Adams, Robert Benchley. I was delighted! Liveright looked like John Barrymore and was quite vain, but when he wanted to be, he was a very charming man. He sure charmed the hell out of me. He said, "We're a small, very individual firm. I have my own ideas of publishing." And added, "You can go up very quickly if you've got the stuff. I hear you've got some money, and I need money very much. If you'd like to start with style, you could put a little money into the business."

So I asked how much, and he said that if I would lend him $25,000, I could come in as vice-president. That was very interesting to me, so I said, "Let me give it some thought."

He said, "No, I've got to know pretty quickly. I have to get back to the office now, because I promised to take Theodore Dreiser to the baseball game this afternoon. I'm bored to death by baseball. Bennett, if you want to get in good with me quick, how about taking Dreiser up to the ball game?"

I'd never met an important author, and at the time Theodore Dreiser was a giant. He hadn't written *An American Tragedy* yet, but he had long ago published *Sister Carrie* and *Jennie Gerhardt*.

Well, that's when I called downtown and said, "I won't be back this afternoon. As a matter of fact, I might not be back at all. I'm thinking of going into the publishing business. Good-bye, everybody."

The Liveright offices were then in a private house, and I can still remember walking into the building at 61 West 48th Street, the exact spot where later the Forum of the Twelve Caesars restaurant opened. It's part of Radio City now, but then it was all brownstones. On the ground floor of the house there were little windows with books behind them, and as I went inside with Horace Liveright, I knew this was where I wanted to be.

We started off right, and I became sort of a protégé of Horace's. He always needed an audience, and suddenly here was a young man who thought everything he did was glamorous and exciting. So he would show off for me because I was a perfect stooge for him. He would sort of bounce things off me. Of course, starting off as a vice-president was ridiculous, but there I was. Later I realized that some people resented my coming in at that high level. They knew why.

The first thing I had to learn was how to sell books in New York City, Boston, Springfield, New Haven, Hartford, Washington, Philadelphia, and Baltimore—the most lucrative territory in the country. Dick Simon agreed to stay on for a month to break me in.

Horace's staff was outstanding. One of the editorial readers was Beatrice Kaufman—Mrs. George S. Kaufman. She was up on the top floor. One of the assistants downstairs was a girl named Lillian Hellman. What a group! Sitting at a desk next to me was Ted Weeks, who was to become editor of the *Atlantic Monthly*. The sales manager was Julian Messner, who started his own publishing house in 1933, and Manuel Komroff, who later became a well-known writer, was the manufacturing man.

One of Liveright's intimates was Herbert Bayard Swope, who was then editor of the New York *World*. Dorothy Parker was also a close personal friend. Eugene O'Neill, already

the arthur richards woman

the good wools

PURE WOOL
The sewn-in Woolmark label is your assurance of quality-tested fabrics made of the world's best...Pure Wool.

Saks Fifth Avenue

Arthur Richards®

thirty one west fifty sixth street·new york·10019

famous as a playwright, was part of the ensemble. Sometimes in a single day Swope would come up from the newspaper, and O'Neill and Dorothy Parker and then maybe Marc Connelly. Or Ben Hecht, one of the most amusing of all, and his friend Maxwell Bodenheim.

Beatrice Kaufman had a friend named Peggy Leach, who used to be around all the time too. Very soon after I got there, Peggy married Ralph Pulitzer. One of the most charming convivials was Samuel Hopkins Adams—a wonderful man from upstate New York who had written several bestsellers. He became a lifelong friend of mine. All these people were very much alive and very friendly, and the racket that went on in the office was colossal.

At night everyone went to the Swopes'. Swope was then becoming the great host of New York. Anybody you'd see on the front page who had arrived from Europe that day was at his house that night, from the prince of Wales up and down.

Beatrice Kaufman and I liked each other very much. Between Liveright and Beatrice, I was accepted. I was *the wide-eyed boy—just drinking it* all in and loving every minute of it—and young people who are enthusiastic and respond with worship are liked. Beatrice started asking me to drop by her house. George Kaufman was frequently out of town with one of his plays, and I would escort Beatrice to the Swopes' and sit there beaming. There around me would be the district attorney of New York, the prince of Wales, the new playwrights. Everybody was there—everybody.

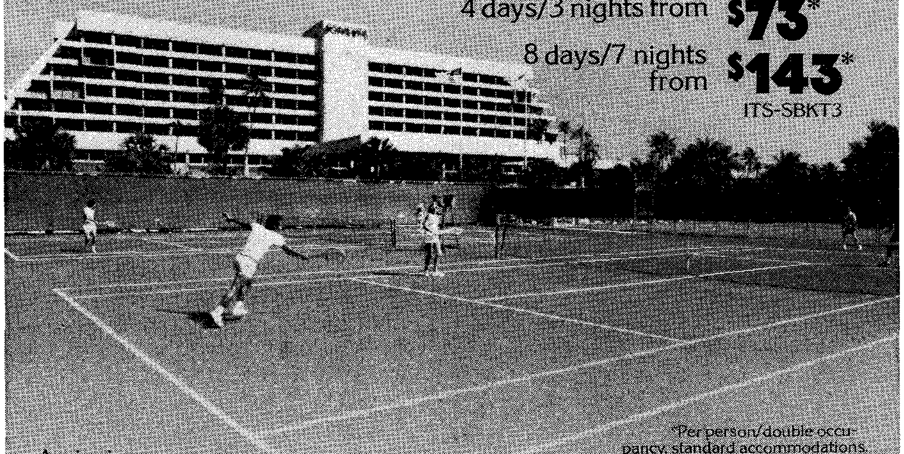
Editorial meetings at Boni and Liveright were very informal. There'd be a call: "Come down to Horace's office." We never knew whether it was to have a meeting or to listen to him boast about his latest conquest. There would be Manuel Komroff and Lillian Hellman and Beatrice Kaufman and Ted Weeks and another promising lad, Louis Kronenberger, later the drama critic of *Time* magazine.

It was fine to have new books by Eugene O'Neill and Gertrude Atherton and Hendrik Van Loon and Sam Adams, but the backbone of Liveright was the Modern Library. It was modeled on Everyman's Library in London, but Everyman's was very English and included no American authors at all. The Modern Library plan had been to start a series with all the classics but to mix them up with works by young American authors and books that were famous in this country.

When I got to Liveright, nobody was really in charge of the Modern Library. One editor would say, "Hey, we've got to find a couple of new titles for Mod-

UNLIMITED TENNIS

4 days/3 nights from $73*
8 days/7 nights from $143*
ITS-SBKT3



A winning combination.
Unlimited tennis on 11 fantastic courts at no extra charge, plus a luxurious beachfront resort waiting for you off court.

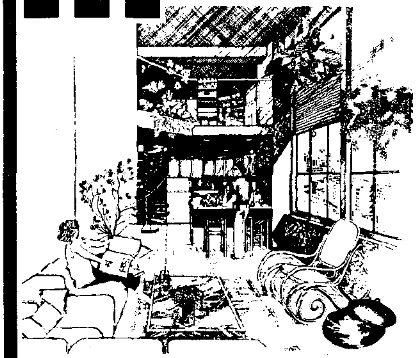
• Private half-hour lesson with one of our pros, including videotape playback (two lessons with 7 night package) • One-hour tennis clinic • Weekly Round Robin • Use of automatic tennis ball machine • *Tennis shirt* • Welcome cocktail • Can of three tennis balls • Complimentary transportation and admission to Seaquarium and Crandon Park Zoo

*Per person/double occupancy, standard accommodations. Deluxe accommodations $88 (4 days/3 nights) and $178 (8 days/7 nights), both per person/double occupancy. Rate does not include tax, airfare or gratuities. Available until December 18, 1977.

For reservations and information see your travel agent. Or call SRS Toll Free (800) 225-1372. In Massachusetts (800) 842-1202.

SONESTA BEACH
HOTEL & TENNIS CLUB
350 Ocean Drive, Key Biscayne, FL 33149
(305) 361-2021

111 one-eleven fourth avenue
Southeast corner 12th Street



GREENWICH VILLAGE'S MOST BEAUTIFUL, AWARD-WINNING* LUXURY APARTMENT BUILDING IS NOW AVAILABLE FOR OCTOBER OCCUPANCY.

Magnificent, "sundrenched" studio, bi-level loft duplex, one & two bedroom apartments with spectacular, unobstructed views on all sides. Enormous 10 ft. high windows & 13-1/2 ft. high ceilings provide a sense of openness & light beyond compare.

Enjoy the informal, Greenwich Village lifestyle with 24-hour doorman service, central air-conditioning, laundry room on each floor and parking on premises; designer kitchens with custom oak cabinets, quarry-tiled floors, dishwashers & modern appliances; ceramic-tiled bathrooms with large vanities & wall-to-wall mirrors.

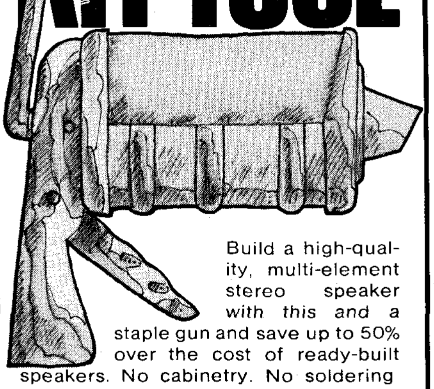
Models open everyday from NOON-8 p.m.

Rents from $380-$798/month (NO FEE)

(212) 674-6660

*1977 Buildings Magazine award for excellence

KIT TOOL



Build a high-quality, multi-element stereo speaker *with this and a* staple gun and save up to 50% over the cost of ready-built speakers. No cabinetry. No soldering. Just affordable quality with a few hours work. Send for our free 48-page catalog-manual if you think you could handle it.

☐ I can handle it.
Send me my free 48-page catalog-manual.

NAME NY-E
ADDRESS
CITY STATE ZIP

Speakerlab®
Dept. NY-E, 5500 35th NE, Seattle, WA 98105

ern Library," and they would be selected in a haphazard way. If I wanted to put in a book, I could always talk Horace into it because he didn't really care; that kind of publishing wasn't exciting enough for him. I very quickly became—by default—the editor of the series, and promised myself I was someday going to get hold of it.

In the spring of 1925 I had been at Boni and Liveright for almost two years, and I began getting restless. Dick Simon and Max Schuster had already made a big success on their own. And here I was, still working for Horace Liveright and feeling it was high time I got going for myself too.

I had never been to Europe, and I decided to make my first trip abroad. With Liveright's approval I booked passage on the *Aquitania* and persuaded Dick Simon to take his vacation at the same time and go with me.

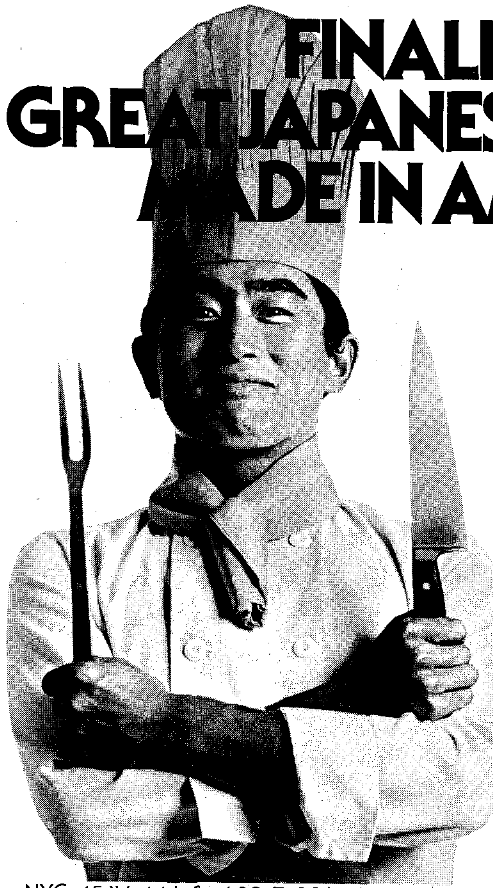
The day I was to leave—the boat was sailing at ten that night—Horace took me to a farewell luncheon. My excitement amused him—the great sophisticate! We ate at a speakeasy called Jack and Charlie's, which is now "21." It was then on 49th Street. I remember this all so clearly because it was a very important day in my life. Horace obviously had had one or two drinks before we went out, and this was unusual—he was not a drinker. The minute we sat down he ordered another. I said, "What's the matter? You're a bundle of nerves."

He said, "My father-in-law is driving me crazy. He comes down and gives me the third degree and wants me to account for where all the money is. Well, you know as well as I do that I don't know where it is." He continued, "What's more, I'm not going to tell him about every girl I go out with. He thinks because I'm married to his daughter he can demand this sort of thing. Oh, how I'd like to pay him off and get rid of him."

So I blandly said, "One very easy way to pay him off, Horace, is to sell me the Modern Library."

I had suggested it to him four or five times, but each time he had thrown me out of the office. He knew at heart that the Modern Library was the greatest asset of the business. This time, however, instead of saying, "Don't start that again," he looked at me rather feverishly and said, "What will you give me for it?"

The door had been opened, and we started dickering. Horace began figuring out what he needed to pay off his pressing debts and leave himself with some cash to continue operating. For once he had a rough idea of his finances, and we agreed on a price:



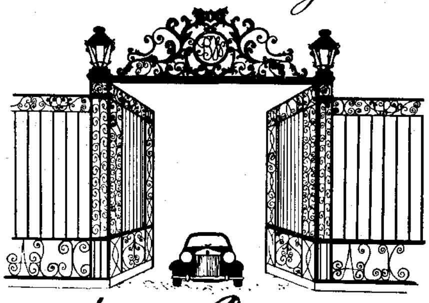
FINALLY, A GREAT JAPANESE PRODUCT MADE IN AMERICA.

Benihana of Tokyo is here. So come on out. For lunch or dinner. We prepare great American favorites—like prime steak, fresh chicken and plump shrimp—according to a 1000 year old Japanese recipe. And it's prepared, right at your table, by your own personal chef. Join us. At Benihana. When it comes to great American favorites, our chefs really know their onions.

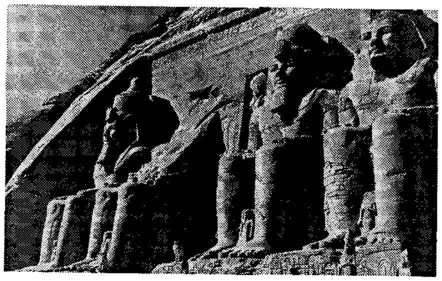
BENIHANA of TOKYO®

NYC: 15 W. 44th St. 682-7120/ 120 E. 56th St. 593-1627/ 47 W. 56th St. 581-0930
Short Hills, N.J.: 840 Morris Turnpike (201) 467-9550

The Center of Elegance and Fashion in Los Angeles



Hernando Courtright's
Beverly Wilshire
HOTEL
9500 Wilshire Boulevard, Beverly Hills, CA 90212
(213) 275-4282
For Immediate Reservations Call:
800-323-7500 or 800-223-6800
Represented by Grand Luxe Hotels
Member of the Preferred Hotels Association



Lars-Eric Lindblad invites you to participate in his momentous

JOURNEYS INTO ANTIQUITY

Today, an expedition along the Nile, from Cairo to Aswan is an experience not to be duplicated anywhere else in the world.
We will explore archaeological treasures of unparalleled beauty and examine an ancient civilization which was in many ways as advanced as ours today.
Lindblad Travel offers 3 separate Nile expeditions with optional extensions to Ethiopia, Greece and Yemen.
Please write for our brochure or give us the name of your Travel Agent.

LINDBLAD TRAVEL, INC.
Dept. NYME
133 East 55th Street, N.Y., N.Y. 10022
751-2300 or toll free 800-223-9700

"...There were no paperbacks then. We had the only cheap editions of the classics..."

$200,000. Liveright cheered up and said, "We'll go right back to the office, and I'll call my lawyer. There's no need for you to postpone your trip. We'll carry on, and when you come back the deal will be signed—$200,000 for the Modern Library, and all the inventory on hand goes with it." I was deliriously happy but worried about raising the money.

The Liveright lawyer was Arthur Garfield Hays, very famous for his work in the field of civil rights. Horace summoned him and Julian Messner, his adviser and oldest friend. Julian absolutely worshiped Horace, who used him as a sort of office boy, and Messner was too good a man for that. When Hays and Messner heard that Horace was going to sell me the Modern Library, they had an absolute fit. They said, "You idiot. It's the backbone of Boni and Liveright. It's one of the great properties in the whole publishing business. Why in God's name do you want to sell it?"

Liveright reminded them sharply, "I'm the owner of this business." He said, "This will get me out of the hole I'm in. As a matter of fact, Macmillan is about to start a competing new series. They'll put the Modern Library out of business in two years. I'm selling at the top. Anyway," Horace added, "I've given Bennett my word. I don't break my word."

So they started arguing with him that he hadn't really given his word—the deal had just been talked about—and I began to fear my whole great coup was going out the window. Then I had a stroke of luck. There arrived one of the most famous literary agents in the country—Liveright was having an affair with his wife and he had found out about it. Word came up that Mr. So-and-So was downstairs in a rage, waving a pistol, and Horace, shaking with fear, sent Messner to calm the man down. So my most vehement adversary at the moment, Julian Messner, had to leave to soothe the irate agent. This left only Hays with us, and he was getting tired of the argument. He said, "Well, you're my client. I've given you my advice. If you don't want to listen to it, the hell with you."

Meanwhile, Messner and the agent had been having a few downstairs, and when last seen, the two of them were weaving off, arm in arm, down 48th Street. This was musical comedy—that's exactly what it was—because I doubt the man even knew how to shoot a pistol. I don't even know if it was loaded, but he was brandishing it. It was an incredible break for me. I don't know if Messner would have been able to persuade Liveright not to make the deal, but he might have turned the tide.

Horace and I shook hands and signed the little notes that Hays wrote out. We had no time to draw up a formal contract, since I was leaving for Europe that night. Arthur Pell, the treasurer, was outraged, of course, when he heard of the deal.

My old friend Donald Klopfer, whom I had met at Columbia, had been working for his stepfather's firm, a very big diamond-cutting business in Newark. Donald loathed it, but there he was. I called him up and said, "Remember, Donald, we have always said that someday we would go into business together. Here is the opportunity of a lifetime. I've just agreed to buy the Modern Library from Liveright for $200,000. I'll be back from Europe in about three weeks. I don't have to put up money until then. If you want to come in with me, it'll cost you $100,000. We'd be in 50-50."

Donald, of course, was excited. He loved books, and we had dreamed of doing things together. He said, "Where the hell am I going to raise $100,000?"

I said, "That's your problem, but it's got to be cash."

Donald and I raised the money, and to show what an incredible purchase the Modern Library was: In two years we had made back our entire investment. The minute we gave our full attention to it, the series simply boomed. The only competition was Everyman's Library, and it was languishing. There were no paperback books in those days. We had the only cheap editions of *Moby Dick, The Scarlet Letter, Dorian Gray,* and all the modern classics. The Modern Library was used in every college.

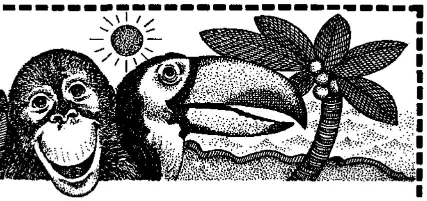
Later on, Dick Simon and Max Schuster tried to buy it from us. Schuster was a great promoter, and I still have the elaborate proposal he prepared, proving—to his own satisfaction, at least—that we should sell them the Modern Library, and that since I was a pleasure-loving boy, I would have so much more time to travel and enjoy myself. I never saw such bunk in my life! We could have made a profit of $100,000, but we didn't want it because this was the beginning of our publishing business: the Modern Library, Inc. ■

Bold,
unexpected,
fiercely intelligent
...an excitingly
original novel about
today's unabashed,
unattached new woman

"I guarantee you'll be riveted all the way."—JANE CLAPPERTON, *Cosmopolitan*

SINGLE

By HARRIET FRANK, JR.
Author of *Hud* (N.Y. Film Critics' Award for best screenplay)
• A Book-of-the-Month Club Featured Alternate
$8.95, now at your bookstore
Houghton Mifflin Company



THE INSIDER'S GUIDE THROUGH THE PANAMA CANAL.

The Caribbean, South America, Panama Canal, Mexico. I want to see them all. Please send me your beautiful color brochure with all the information on your ships, maps, tour itineraries, optional Mexican tour, ship sailing schedules, prices, and sample air fares.

Name
Address
City
State Zip
My Travel Agent is

PrincessTours
727 Washington Building, P.O. Box 21185, Seattle, WA 98111
NY-8-77

Travel/Nancy Winters

AUTUMN LEAVES

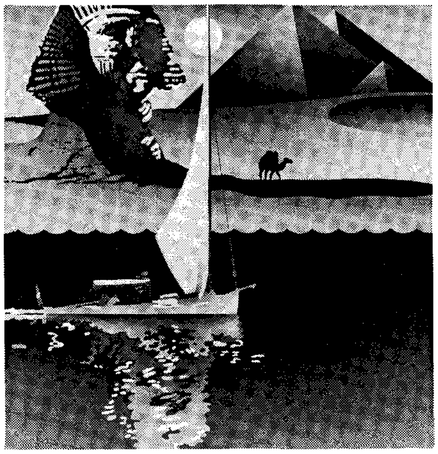
"... Some of the most interesting travel adventures in years—from ballooning through France to cruising the Nile—are coming up..."

If summer slipped by before you got a chance to do anything about it, if time kept you from the tides while everyone else seemed to be off to Spain or the Hamptons, be glad. Some of the most interesting travel adventures in years are coming up this fall, and you can be merrily on your way right now, waving a smug farewell to the premature revelers back at the office, nursing their fading tans.

Ballooning through Burgundy. And the champagne country and the Loire Valley. Let Buddy Bombard (who taught Malcolm Forbes) and Count Jean Costa de Beauregard take you up in their beautiful balloons, then down onto lawns of private châteaux for picnics, parties, and wine tastings. There's only room for fifteen people on each of three romps: September 21 through October 5, October 5 through October 19, October 19 through November 2. The $2,689 tab includes Air France transportation round trip to Paris, Mercedes buses, daily post-descent champagne, and Dior-designed red nylon ballooning suits. For details, call the Bombard Society (Suite 1823, 30 East 42nd Street, New York 10017, 697-6230).

The ultimate chocolate orgy. The first-ever Chocolate Lover's Tour of Switzerland: seven decadent days delving into the mysteries of cocoa-bean roasting, chocolate-bar making, hand dipping, and hazelnut sorting under such masters as Lindt, Tobler, and Suchard. The trip runs November 12 through November 20, and the $895 cost includes transportation by Swissair; a private demonstration by Thomas Kron, Madison Avenue's own resident chocolate guru; and all the samples you can eat. Bring your own Bromo Seltzer. Make arrangements through Paget Ventures Travel, Ltd. (733 Third Avenue, New York 10017, 682-0970).

Out for bear. A less fattening first is the chance to be one of the twelve who'll watch the annual migration of the great (1,000-pound) white bears across the tundra to the ice floes of Hudson Bay. Traveling with local guides by Land Rover and helicopter, the expedition leaves from Winnipeg October 20 and returns October 24. The cost is $1,285 complete from Winnipeg (add $228 for round-trip air fare from New York).



Should something warmer suit your fancy, how about sailing up the Nile on a turn-of-the-century paddle-wheel steamer accompanied by your own doctor (American) and Egyptologist (British)? Two departures, October 29 (through November 19) and November 21 (through December 12), are priced at $1,595 to $2,095, which includes stays in London and Cairo, temple trips, and time to lounge in antique wicker chairs watching the palmy shore slip by. Book this and/or the bear trip through Hanns Ebensten Travel (55 West 42nd Street, New York 10036, 354-6634).

World War II revisited. It's a bird, it's a plane, it's Airsho77—all the major air battles of World War II from Pearl Harbor to V-J Day restaged with vintage airplanes above the Rio Grande Valley. Tickets are $5 daily for October 6 and October 7; $7 daily for October 8 and October 9 (plus $3 for reserved seats); $10 for evening events (i.e., a USO show featuring songs from the forties). Tickets and further details are available, along with motel, campsite, and car-rental reservations, from Airsho77 (P.O. Box 2443, Harlingen, Texas 78550, 800 531-7346).

Hercule Poirot lives. The Orient Express is back, vintage cars (including the René Lalique–decorated Pullmans) lovingly restored. Take her from London to Istanbul and back, along with a dramatic group who will stage a murder en route (fare refunded to the sleuth who solves it), December 29 through January 9 for about $1,540. Get information from Concordia Hotel Tourist Bookings, Ltd. (51 Hugh Street, London, SW1, England, 01 834-7673).

And so does Jeanette MacDonald. A town exuding the spirit of operetta? That's what John-Peter Hayden and Donald Chapin have made of once fading Ancram, two hours from the city just off the Taconic. The restored opera house, athenaeum, general store, Victorian homes, and gardens are worth the trip. And the camp movies, special events (white-tie opera ball, October 22, $25 a ticket), and the inn (Victorian rooms—$20 double, $16 single—and superb food) make it irresistible. Write or call Ancram Restoration (Ancram, New York 12502, 518 329-1166).

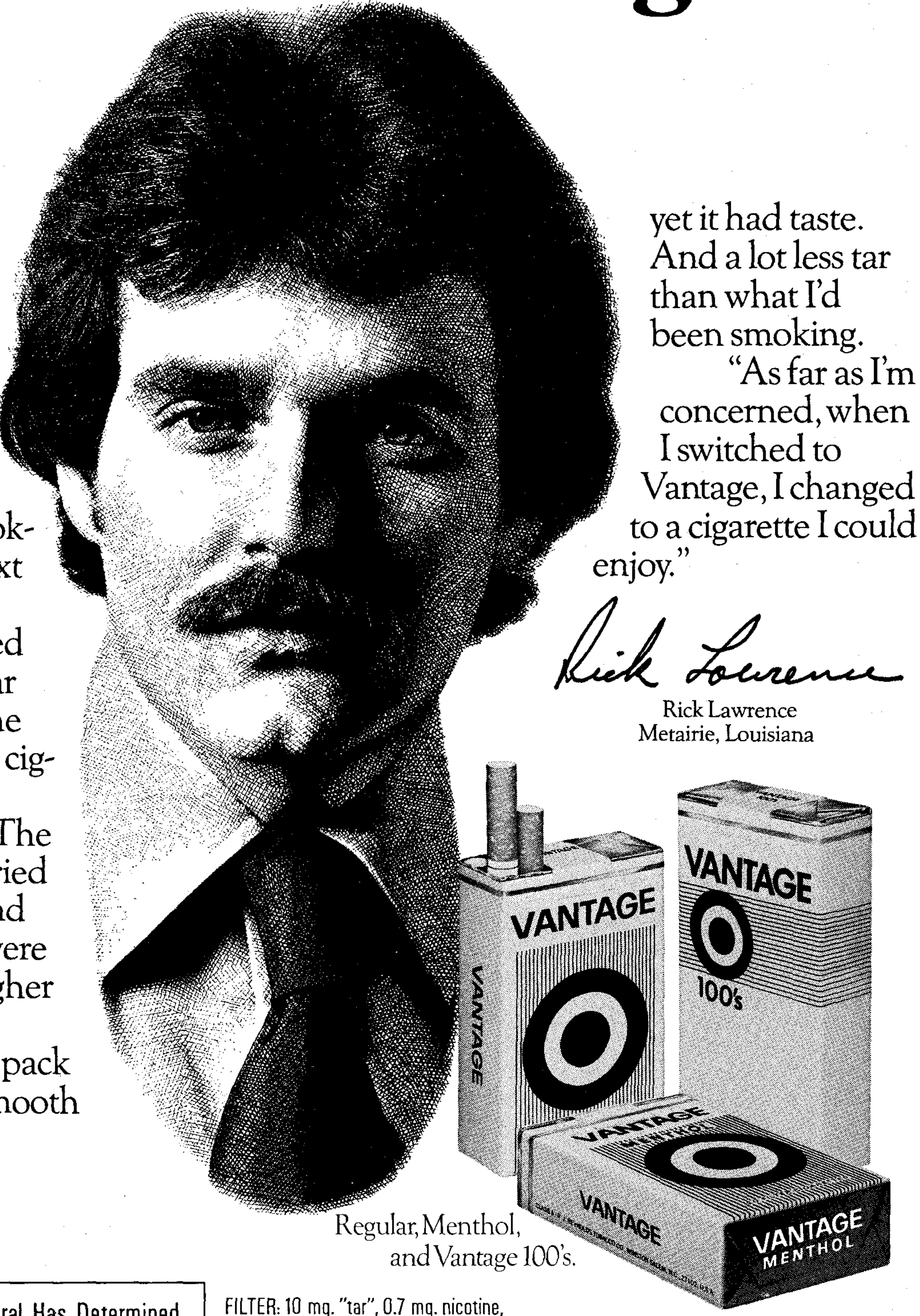
Play with the prince. Idle away the hours to Guadeloupe trying your hand at backgammon with Prince Alexis Obolensky. From November 19 through December 3, there'll be lessons and tournaments, and, win or lose, you still get the amenities of the cruise ship *Vistafjord*, nine islands, and gold-card membership in the World Backgammon Club. The $940-to-$1,880 cruise leaves from Port Everglades, with a fly-cruise plan from New York for $115 extra. Details are available from Norwegian America Line (29 Broadway, New York 10006, 422-3900).

Have it your way. If naught else tempts, arrange your own adventure, starting with the takeoff. Divided among friends, private charter is not as pricey as you'd think, and rates include your name or motto on the plane's side, your choice of liquor, and eleven hours' free ground time for each hour airborne. A Learjet 25, which seats eight or nine, costs $690 an hour; a Gulfstream, which seats fifteen, is $1,300 an hour. Other planes are also available 24 hours a day, seven days a week, from Jet Fleet Corporation (8605 Lemon Avenue, Dallas, Texas 75209, 800 527-6013). ▬

Illustrated by Nicholas Gaetano

© 1977—R.J. REYNOLDS TOBACCO CO.

“Vantage is changing a lot of my feelings about smoking.”



“I like to smoke, and what I like is a cigarette that isn't timid on taste. But I'm not living in some ivory tower. I hear the things being said against high-tar smoking as well as the next guy.

“And so I started looking. For a low-tar smoke that had some honest-to-goodness cigarette taste.

“It wasn't easy. The low-tar cigarettes I tried tasted like chalk. And high-tar cigarettes were starting to taste rougher as I went along.

“Then I tried a pack of Vantage. It was smooth yet it had taste. And a lot less tar than what I'd been smoking.

“As far as I'm concerned, when I switched to Vantage, I changed to a cigarette I could enjoy.”

Rick Lawrence

Rick Lawrence
Metairie, Louisiana

Regular, Menthol,
and Vantage 100's.

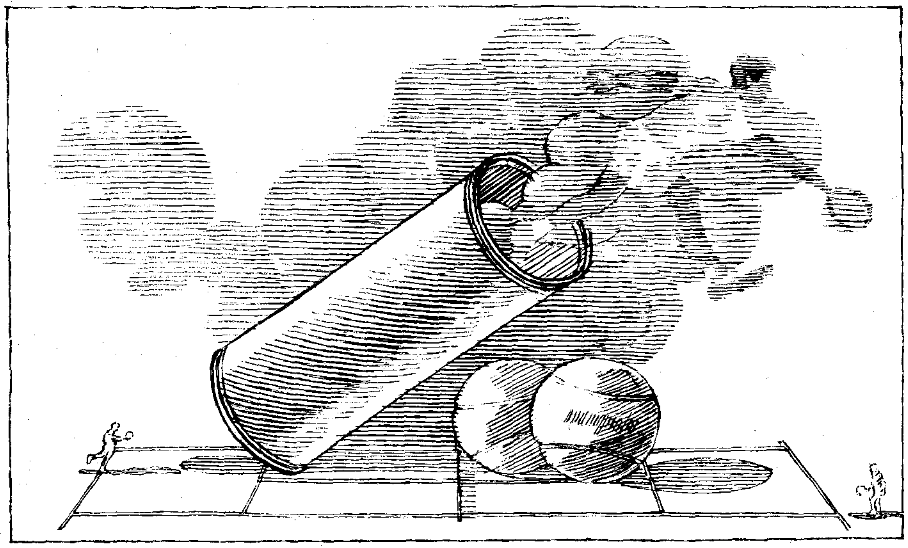
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

FILTER: 10 mg. "tar", 0.7 mg. nicotine,
MENTHOL: 11 mg. "tar", 0.7 mg. nicotine, av. per cigarette, FTC Report DEC. '76;
FILTER 100's: 11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.

Sports / Louise Bernikow

FOREST HILLS: ANOTHER DAYDREAM BITES THE DUST

"...Pancho Gonzales was to me what Valentino was to my mother, and the West Side Tennis Club was a world out of Fitzgerald..."



There is domestic unease at the West Side Tennis Club in Forest Hills because a marriage is breaking up. The U.S. Open, America's Wimbledon, is leaving the elegant club after six decades. The United States Tennis Association is moving the championship tournament to the Louis Armstrong Stadium, just a couple of miles away in Flushing Meadow Park. And, although a truce might put the final door slam off for another year, divorce is inevitable.

The USTA plans to spend $5 million to $6 million to revamp the stadium, and claims that the new site will accommodate bigger crowds and provide better facilities for press, players, and public. The West Side Tennis Club and the planning board and business community in Forest Hills, understandably, object. The club, dropping some of its frosty dignity, offered to make improvements, but was spurned. Now there is talk of a lawsuit against the USTA. Things are going to get nasty. The community planning board has called upon Mayor Beame to rescind the hasty agreement and submit the plans to public review. "It's very possible," said one board member, "that we'll have a mini-Yankee Stadium here. It starts out looking great for the city and two years later turns into a farce." Whatever happens out there in Flushing, the tournament will lose its ambience, its cachet, or what a young club member called its "pizzazz."

Yes, it will. The democratization of tennis will continue, and the U.S. Open will be bigger, noisier, more commercial, and—in every sense of the word—more open than it has been before. Personally, I find this a tricky business. On the one hand, it means the end of an era which all we anti-elitist, progressive people are happy to see ending. Still, on the other hand, for a kid from Forest Hills whose father owned a candy store, the departure of America's Wimbledon means that another daydream is biting the dust.

Forest Hills was always a peculiar neighborhood. The tennis club and the Forest Hills Inn nearby—an ivy-wrapped place where high school girls had sweet-sixteen parties—the mansions and luxury cars of Forest Hills Gardens, were a ghetto of elegance already, in the mid-fifties, being surrounded by middle-class life. We kids from candy stores did not have to travel to Park Avenue, in what we called "the city," to get a look at Old Money. It was there, at the corner of our vision, all the time, a simultaneous irritant and stimulant that made most of us, coming from varying degrees of adequate comfort in our own homes, feel poor.

I was fourteen, and Pancho Gonzales was to me what Rudolph Valentino was to my mother. The West Side Tennis Club was a magical world out of F. Scott Fitzgerald. Since kids from candy stores learn appetite as their first language, my childhood sweet tooth extended to everything, especially to manicured green lawns, charming Tudor buildings, and the aura of money. For a while, the colors of money were bleeding madras—the women's dresses, the men's Bermuda shorts—and tennis whites. White, of course, was also the color of the people I saw at the West Side Tennis Club. Pancho Gonzales was an accepted exception. Long before Joan Baez made swarthy glamorous, I learned that the presence of olive-skinned types among the fair depended on extraordinary ability in the olives and sufferance in the fair.

When I was a teenager and my nerve was fierce, I would do anything to wiggle my toes on the turf where Pancho Gonzales played. In September, the flags flew at the club, the air was invigorating, and we were in that special gear of the first days of school when slates were clean and anything could happen. My friend Phyllis and I dressed in our best whites, tucked our rackets under our arms, and strode up to the players' entrance at the club. There was always a kindly old man at the entrance—a club official, not a cop, which would have intimidated us mightily. He smiled. We smiled, and walked right in. The assumption, in this and many things, was that no one who did not belong there would have been there.

So in we marched—with much the same tilt of our chins that we mustered at the Midway Theater down the street, where you had to be sixteen to sit in the balcony—through the clubhouse, which didn't mean much to us then, and out through the gate onto the green grass field courts. We waited until the match in progress had ended, the tinkle of genteel applause run its course, and players and crowd disappeared, one group to the showers in the clubhouse, the other to greener pastures. Then out we dashed onto the court, took sides, bounced the balls gingerly, and rallied. But not for long. An official always came along and politely asked us to play elsewhere. It mattered little to Phyllis and me that we had performed without an

Illustrated by chas b slackman

audience. That was not our object; we wanted only to have the soles of our feet where the soles of Pancho Gonzales had stood.

By the time I was old enough to sit in the balcony of the Midway Theater, my focus had shifted and the meaning of the West Side Tennis Club undergone a radical transformation. Soles of my feet, nonsense. Palms of my hands was more like it—to put those palms into a matching pair belonging to a boy. Not any ordinary boy, but a boy who belonged to the club, who sat in the first tier of reserved boxes in the grandstand and lunched on the veranda of the clubhouse.

It all happened just as Horatio Alger would have worked his way up to it and Walter Mitty would have dreamed his way into it. The boy in his madras ordered gin and tonic. It was my first, and indelible—as evocative a taste as Proust's madeleine. The September sun. The murmur of well-bred voices. Every ineffable sensation Fitzgerald described so well. Emma Bovary, naturally, at the marquis's ball.

Tennis had been a white man's, country-club sport all along. It was a quiet sport, wrapped in decorum. A bad call was met by a soft whistle from the spectators, and applause after a good point was padded clapping. It was a man's sport. Although women were included in the tournament and played in clubs and came as spectators, the action was around the men, except when something sexy happened, like Karol Fageros wearing the ruffled underpants that reminded old-timers of Gussie Moran. For me, for my generation, Forest Hills was the playing fields of Eton. There we learned our social manners and the painful lessons of class distinctions and there our psychic wars were—albeit temporarily and subject to revision by growing up and beginning to understand the world—won or lost.

Show me a locked gate and I'll find someone dreaming up a con to slip through it; show me a fantasy and I'll uncover the genuine desire behind it. The West Side Tennis Club was a gallingly locked gate during the first two weeks of September, in spite of the crowds milling about it. There were the clubhouse, the private parties, the hidden off-court world of the players, and the mysterious domain of the press. I penetrated by pretending to be a reporter. Ersatz Lois Lane I became, flashing imposter's credentials—the press cards borrowed, stolen, or faked—and slipping into the press box and the clubhouse. "Tell me," I would say, to one or another young man in white with a towel wrapped around his neck, "what

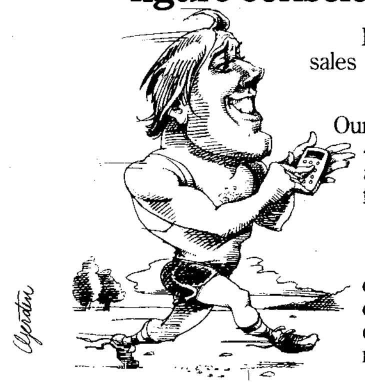
It sings
in your glass.
Madrigal®
Madrigal
KOBRAND
Berncasteler Riesling
MOSEL · SAAR · RUWER

Delightful German wines from the Rhine and Moselle.

Berncasteler Riesling
Liebfraumilch
Piesporter Goldtropfchen
Johannisberger Riesling
Niersteiner Domtal
Zeller Schwarze Katz

Imported exclusively by
Kobrand, N.Y., N.Y.

Reduced expenses for figure conscious tax-free* investors.



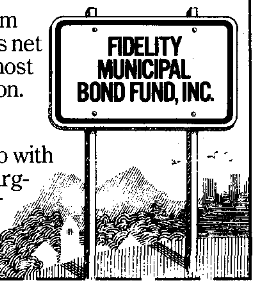
Fidelity Municipal Bond Fund has no sales charge or redemption fee.

Compare.

Our management fee is a trim 4/10 of 1% of The Fund's net assets. This compares most favorably with competition.

Our size.

Compare our portfolio with others and note it's the largest of its kind for broader diversification. Learn more today.



If your joint taxable income* is:	Your income tax bracket is:	A tax-free yield of 5% is equal to a taxable yield of:	A tax-free yield of 6% is equal to a taxable yield of:
$24-28,000	36%	7.81%	9.38%
$36-40,000	45%	9.09%	10.91%
$64-76,000	55%	11.11%	13.33%
$100-120,000	62%	13.16%	15.79%

*There can, of course, be no guarantee that Fidelity Municipal Bond Fund will achieve any particular tax-exempt yield. While a substantial portion of the income will be exempt from Federal income taxes, portions of such distributions may be subject to some state or local taxes.

Call Free (800) 225-6190
In Mass. Call Collect (617) 726-0650

Box 832, Dept. MQ 70905
82 Devonshire St., Boston, Mass. 02103

For more complete information, including management fees, other charges and expenses, please write or call for a prospectus. Read it carefully before you invest or send money.

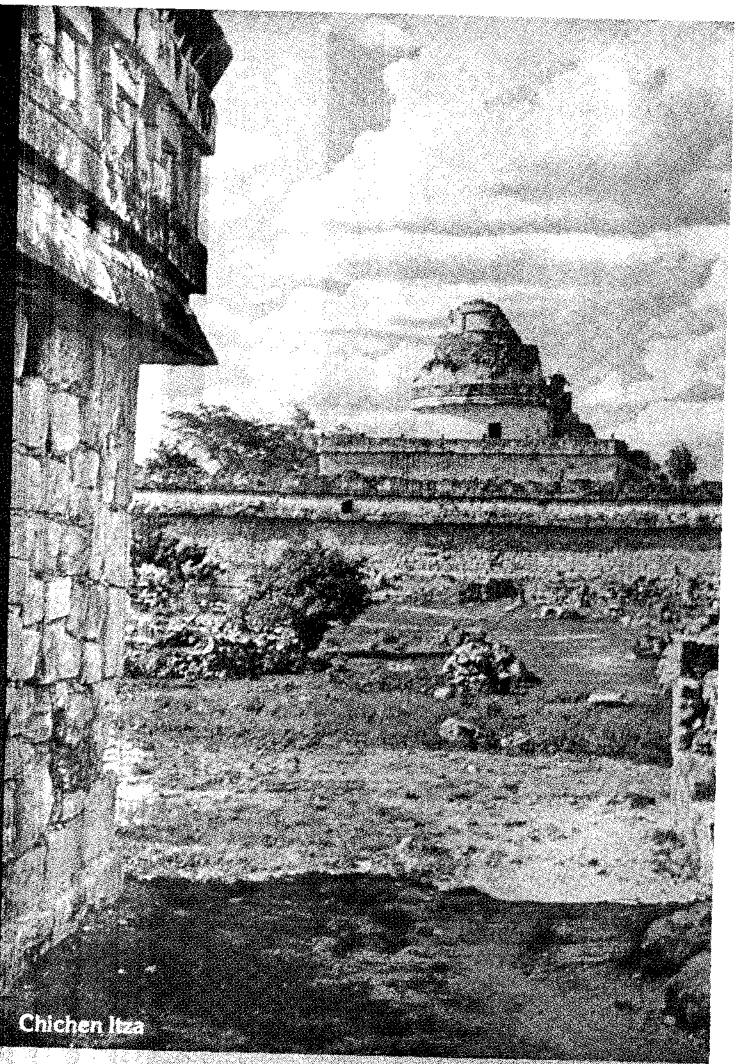
NAME

ADDRESS

CITY STATE ZIP

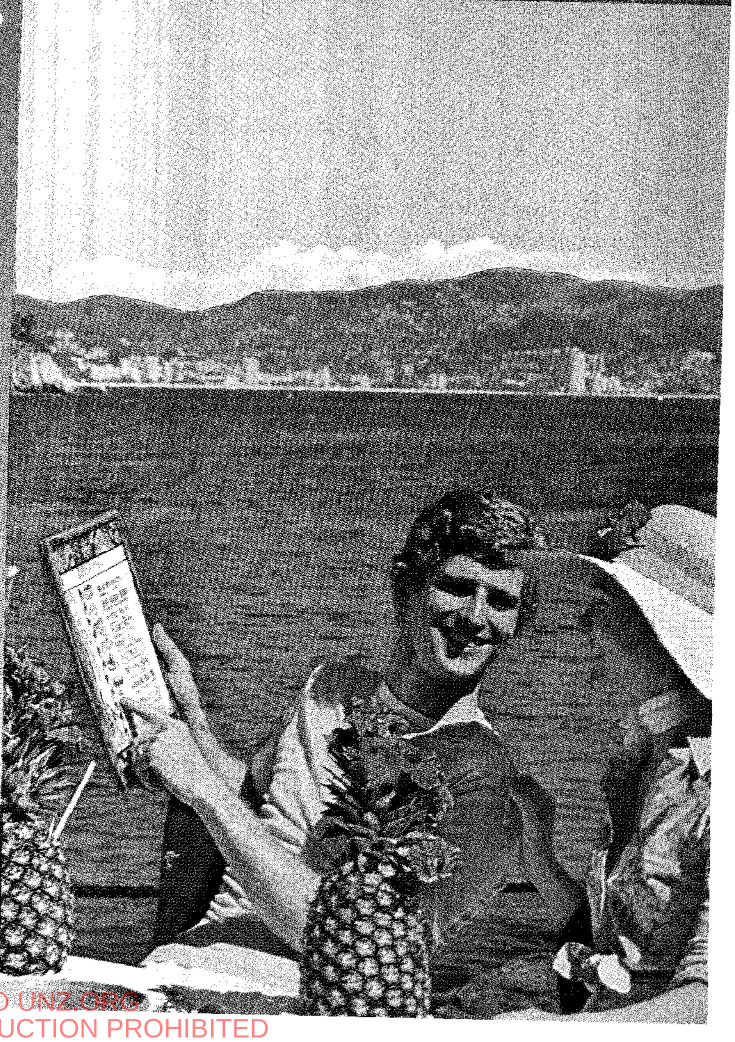
FIDELITY GROUP
Over $3 billion of assets under management.

Ballet Folklorico—Mexico City



Chichen Itza

Taxco



do you think your chances are?" I interviewed countless players, preferring Europeans and trying out the grammar of their native languages that I was learning in college. To my amazement, they answered. I learned that if you nod, people assume you know what they are talking about. Over the years, I heard the gossip of the circuit and inordinate medical details about elbows, knees, and tendons.

I thus managed to sit in the press section of the marquee, a long, wooden structure at ground level, facing center court, shaded by a yellow-and-blue-striped awning. These are, in fact, the worst seats in the house, but it mattered not to me. Typewriters clicked louder and faster than the balls on the court. Newsmen scribbled, darted, and phoned. *Front Page* in the open air. *Extra! Extra! Read all about it!* I was, obviously, hooked.

I am no longer an imposter, driving out to the West Side Tennis Club before the start of the 1977 U.S. Open. The Forest Hills Inn has a Broadway Charly's on the ground floor, but the club looks pretty much the same, except Har-Tru has replaced grass on the major playing surfaces. Lindley Hoffman, president of the club, orders a gin and tonic on the veranda of the clubhouse. I am tugged at, again, by that terrible pull. But I know better. I know enough to ask what the ethnic composition of the club is these days. "Arthur Ashe is an honorary member," Mr. Hoffman says, and adds that there are a lot of Jews now.

We survey the grounds, passing the huge white signboard that will take someone nearly two days to paint in with the list of players who have qualified for the tournament. It is blank. Tents are going up. Red-white-and-blue banners drape the fences around the courts. We enter the horseshoe stadium, the one the U.S. Tennis Association finds inadequate. The scoreboard is dark. I walk out to center court and the sun obliges the moment by slipping decorously below the line of stone eagles atop the empty stadium. Imagined music. Hallucinated applause. The entire history of American tennis is here—the ghosts of all the tennis greats whose names are inscribed on marble tablets outside the stadium—the "firsts" like Althea Gibson, who broke the race barrier, the heart-stopping comebacks, the breakdowns, brilliance, and turmoil of more than half a century. Whatever the new tennis stadium will have, it will lack this history, just as it will lack sentiment and, being built in the age of "big" tennis, it will not, in any way, for better or worse, be an evocative place.

Mexico.
THE AMIGO COUNTRY.

The colors haven't faded,
The excitement hasn't lessened,
The beauty hasn't diminished...
and the fun hasn't stopped in over 2000 years.

See your ASTA Travel Agent or mail coupon to

AMERICAN SOCIETY OF TRAVEL AGENTS ASTA

MEXICO:
THE AMIGO COUNTRY.
MEXICAN GOVERNMENT TOURIST OFFICE
405 Park Avenue—Suite 1002
New York, N.Y. 10022
NY 9-12-77

I'm planning a vacation.
Please send me your "Wonderful Mexico" brochure.

Name ____________
Address ____________
City ____________
State or Province ________ Zip ________
Please Print

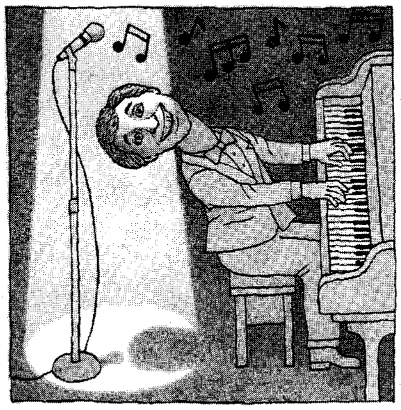
MEXICO
THE Amigo COUNTRY.
ecretaria de Turismo • Consejo Nacional de Turismo

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

MARK ALAN STAMATY



Vamptown Races

Underplayed, perhaps, but never unplaying. These are the unsung heroes of the singing . . . the accompanists from the cabaret and concert circuits. First in the Ballroom's Monday-night series comes Steve Ross (an ace act in his own right); then: David Lewis, William Roy, Tex Arnold, Arthur Siegel, Lewis Friedman, and Steven Blier. THE ART OF THE ACCOMPANIST/*Starts September 12/The Ballroom/458 West Broadway/473-9367*

Pulling Up Steaks

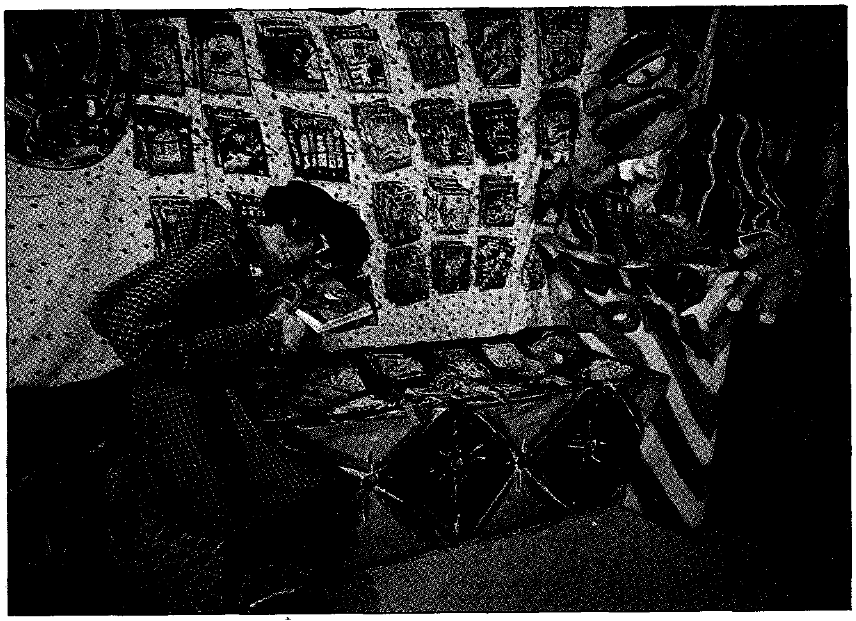
"We're going away from the Victorian look," says Mike Cetta. He and brother Pat and their steak house are also going away from Irving Place. Sparks (which serves one of the three best steaks in New York) has always been a cozy spot, with its red walls, second-rate nudes, and dark wood booths. With the move uptown, to official steak-house country, something rather special will be gone. SPARKS STEAK HOUSE/*210 East 46th Street/Opens September 9*

MATTHEW KLEIN

FAMILY SHOE SHOP

Display It Again, Sam

"I was never accepted just for me. I always had to *do* something, to perform," laments Bernard Zipkin, who has been very well accepted in the past four years as the creative force behind the Mahopac Farm Playhouse and Museum. It is on these very grounds, come Sunday, that he will try to be accepted anew. Zipkin has bought most of the display department from Jordan Marsh, no less, and, having nothing better to do with it, will auction it off. There are outdated signs; outmoded models; outsize vases, cherubs, columns, and carts; out-of-this-world Christmas-window figures; and mountains more. AUCTION/*September 11 (inspection at 9 a.m., sale at noon)/Mahopac Farm Playhouse/Take Taconic Parkway north, exit at Route 6 (Mahopac), turn right, go three and a half miles/(914) 628-9298*



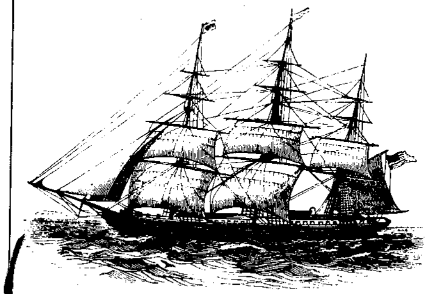
Seeing Red

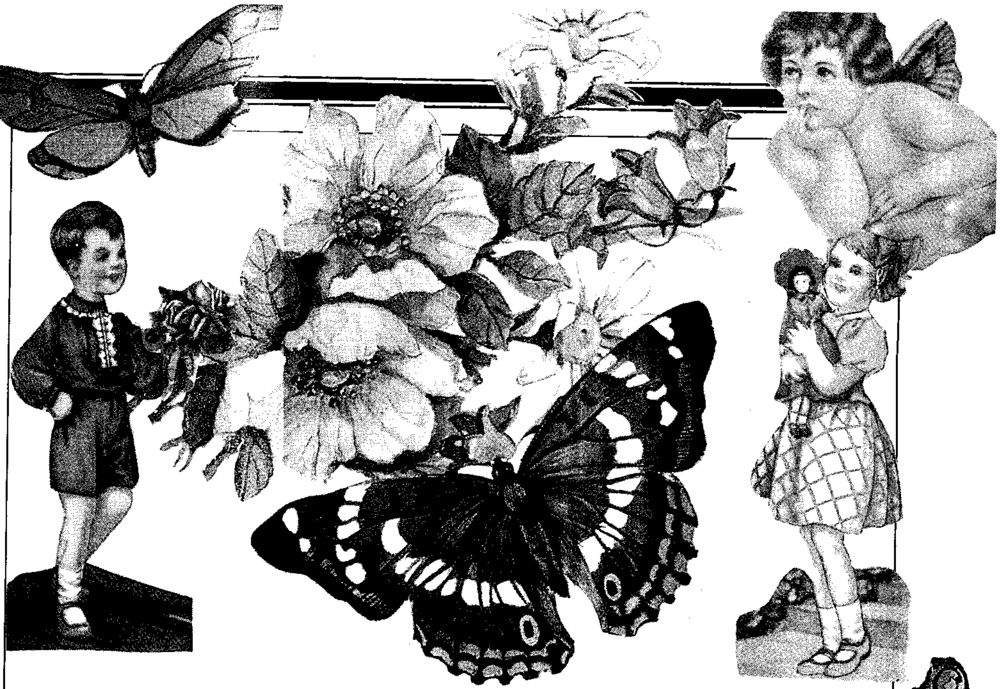
Red Grooms was weary. The Woolworth Building needed work. He led us across the Staten Island Ferry and around the World Trade Center, and then he slumped against the Statue of Liberty's ruby shoes. Why was he creating this cartoony replica of New York? He sighed. "See, I've already *done* Chicago." It was 1975. Grooms's "Ruckus Manhattan" grew; it moved from 88 Pine Street to the Marlborough Gallery, and then it moved out of sight. But not out of hand. The project is back, in a way, in a wonderful book full of the wit, the warmth, and the Groomsian grotesques we love so well. RED GROOMS AND RUCKUS MANHATTAN/*By Judd Tully/Braziller/$17.50*

How Swede It Is

Not since the days of Jenny Lind and then Jussi Bjoerling has a Swedish singer of such potentially dynamic popularity as Sven-Bertil Taube reached these shores. This genuine balladeer will sing songs of the sea, including the classics "Splendid Isle" and "Come Fishing," and the archetypal "Summer Night" and "Blue Bird of Hull" (composed by his father, Evert Taube, Sweden's troubadour of the century). This is part of the celebration of Sweden's challenge for the America's Cup. **—Erik Sandberg-Diment**

SWEDISH MUSICAL ODYSSEY/*September 14 at 8 p.m./Carnegie Hall*





Sticky Business

In England, they're known as "scraps" (whence cometh scrapbooks, presumably). Here, they're known, incorrectly, as decals. Whatever they're called and however they're used, they're lovely, and Brandon Memorabilia seems to be phasing out the memorabilia in order to stock more and more of them. There are old and new ones, some printed from stone plates, others from metal. Best-sellers are angels, butterflies, and Santas. But the devils, flowers, clowns, shamrocks, animals, children, classical paintings, bells, and belles are nice too (15 cents to $1 a sheet).

BRANDON MEMORABILIA/*222 East 51st Street/593-2794*

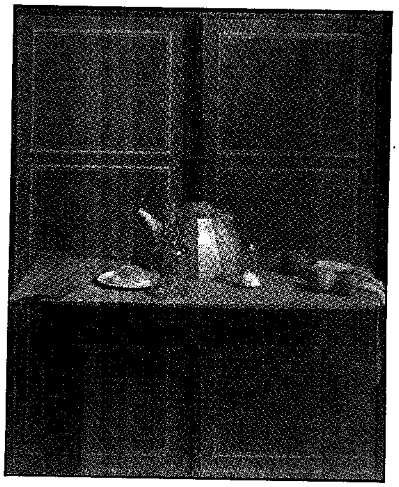
Quick, Before It Melts

Camille Barbati's grandfather started the business in the thirties, rumbling through Bensonhurst with a horse and wagon. Now it's a three-brother affair: Bobo runs the pizza parlor; Louis, the luncheonette; and Carmine, Camille's father, tends Spumoni Garden. His spumoni is not creamy, not a triangular wedge, not at all what one expects of spumoni, and rather wonderful; what's more, or less, it's made with skim milk and no salt. (Vanilla, pistachio, chocolate, or rainbow, 45 or 60 cents the cup.) The compound's cement piazza is landscaped with picnic benches, and pizza-gobblers mingle with spumoni-slurpers. The Garden is open from noon to 1 A.M. or 2 A.M., but, says Camille, "if they keep coming, we stay open. We're not like a bank."

SPUMONI GARDEN/*2725 86th Street, Bensonhurst/ES 2-9258*

JAY GOOD

L B
SPUMONI GARDEN
ALL SODAS
SOLD THIS WINDOW



Old School Ties

Black Mountain College it ain't, but the Brooklyn College Art Department has always had a pretty impressive faculty. Mark Rothko, Lucas Samaras, Berenice Abbott, Howard Kanovitz, Lennart Anderson (above), et al. One piece by each of 90 artists will soon be shown at Davis & Long (past faculty) and Schoelkopf (present).

BROOKLYN COLLEGE ART DEPARTMENT, 1942–1977/*September 13–October 8 Davis & Long Company, 746 Madison Avenue/Robert Schoelkopf Gallery, 825 Madison Avenue*

New York Looks

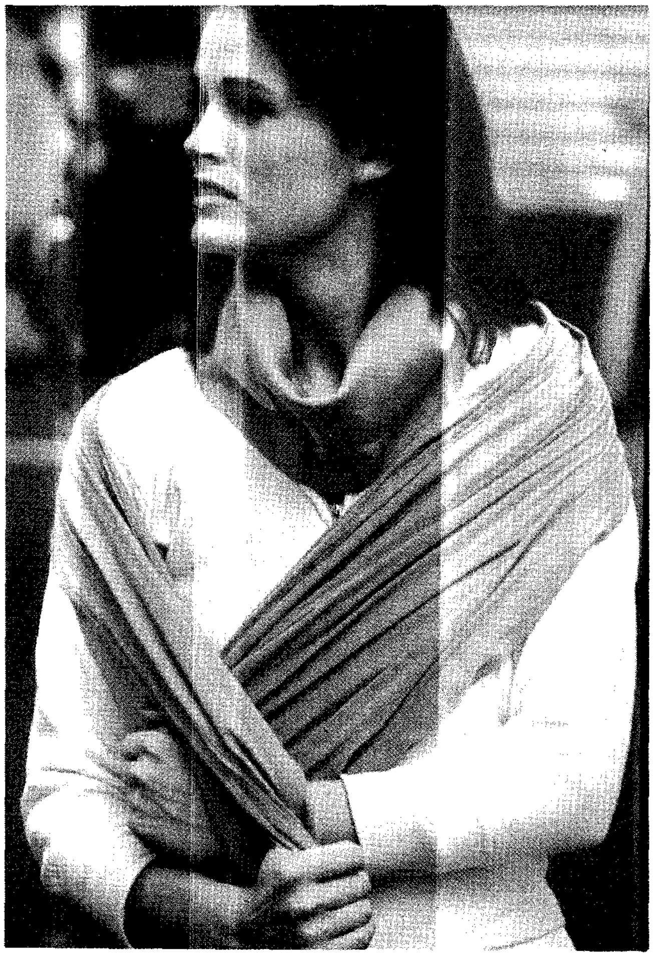
Mary Randolph Carter

BEFORE THE FALL

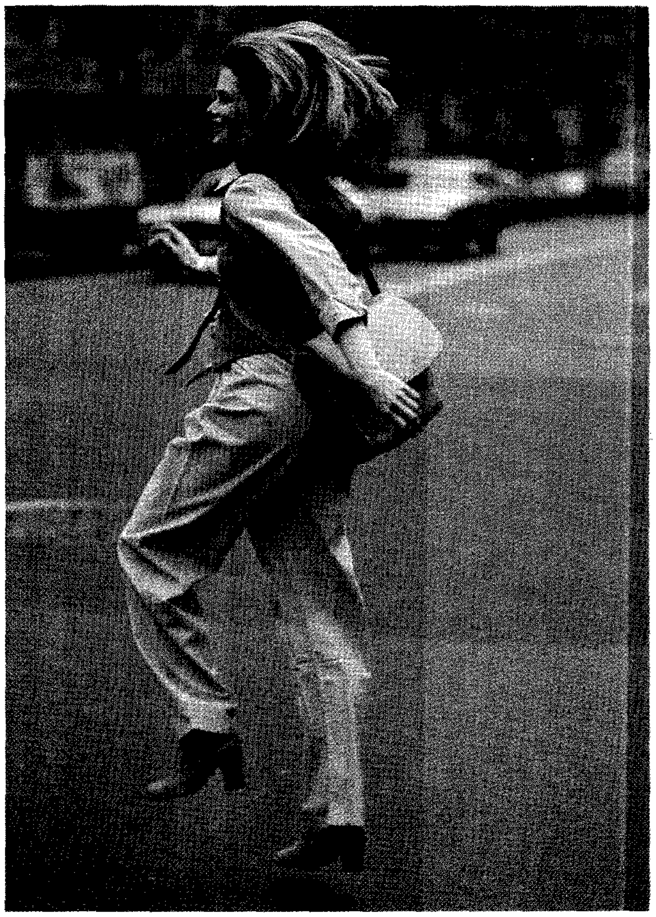
"...Transcend this seasonless limbo with bits of fall now..."

Shake the sand from your espadrilles, say good-bye to that glorious tan, and try to figure out what to wear now, since nothing you wore last week seems appropriate. If you go by the autumnal equinox, fall's not official until September 22 at 11:30 P.M., but if you go by the fact that for most of us Labor Day means back from the beach, back to work, then the calendar in your head says, "It might as well be . . ." Hibernate in your cedar closet or transcend this seasonless limbo by slowly adding bits and pieces of fall accessories to what you've been wearing all summer long. A vest here, a sweater there. The six New Yorkers we caught on the street have done just that.

Foot warmers: *On Christiaan and Marianne Houtenbos (above, left)—he's a free-lance hairdresser; she's a free-lance stylist—saggy socks are the first step toward fall: His are $2.50 at Herman's World of Sporting Goods, 135 West 42nd Street.* **Pick a pair:** *To de-summer whites, Alyssia Lazin (above, right) picked a pair of vests, a pair of boots: Top vest is $8.99 at Unique Clothing, 718 Broadway at Washington Place; boots are by Dan Post and cost $75 at Blacksmith, 207 East 59th Street.* **Tie one on:** *Chris Royer (below) did, with a classy cashmere cardigan ($125 at Halston, 33 East 68th Street).*



No-sweat solution: *Artist Lisa McCormick (above) transcends summer by wearing a putty cowl ($20 at Betsey Bunky Nini, 746 Madison Avenue at 65th Street) under her sweat shirt and wrapping both with a parachute-silk scarf—a Paris find.* **Bag lady:** *Robin Bell (below) traded in her summer basket for a jumbo cowhide bag ($87 at Fiorucci, 125 East 59th Street).*



Photographed by Arthur Elgort

The Underground Gourmet

Gertrude Snyder

VENETIAN FIND

On a block harboring twelve restaurants of seven nationalities is a small restaurant with a small menu. Its long name has a long history. Before the unification of Italy, Venice was called La Serenissima Repubblica. Venetian-born Paolo Lanapoppi, a teacher of medieval literature, was a victim of New York's fiscal crisis. Rather than follow his profession elsewhere, he indulged in another love here, opening **La Serenissima,** at 210 East 53rd Street, 688-3863.

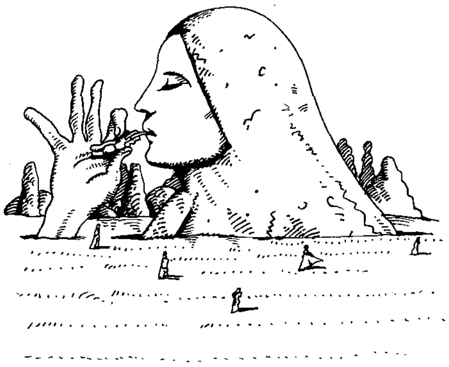
Mr. Lanapoppi prefers Northern Italian cooking. His partner, Michael Nigro, a college instructor of Italian, prefers Southern Italy's style. Their patrons benefit from the resulting synthesis, eating simple dishes made to order from fresh ingredients. Garlic? Yes, but not too much. Their pasta is from Raffetto, the pastry from an Italian bakery in the Bronx.

For lunch there are four sandwich choices, each on Italian bread and each served with a side dish of lettuce, tomato, and olives. Prosciutto and mozzarella, "hot from the oven," is $2.75; a heated sandwich of salami, capocollo (a spicy ham delicacy), provolone, and American cheese is $2.25, as is a grilled ham and cheese and tomato sandwich.

A generous antipasto of sausage slices, prosciutto, capocollo, cheese cubes, and olives, served with garlic bread, is $3. A sensuous mixed salad combines three types of lettuce, genoa salami, green pepper, tomato wedges, cucumber, anchovies, cheese, and olives for $2.75. A smaller bowl is $1.50.

Daily specials include hearty, meaty lasagna, with garlic bread and a bowl of salad, for $3.25. Caesar salad is a good buy at $3.25. The creamy dressing is a departure from the traditional, blending raw egg with anchovies, lemon, oil, and seasonings.

At dinner the antipasto is served as an appetizer for $2; $3.50 for two people. I had an appetizer special of prosciutto and melon which consisted of five slices of prosciutto extending over the rim of the plate, covering five slices of cantaloupe, topped with a round of lemon, all for $2.50—author's choice.



The pastas are a delight, particularly the tortellini in cream sauce—don't miss it. Each pasta dish is $3.95; $6.95 to serve two. Fettuccine alfredo made with pasta verde is excellent; it is also available with pasta bianca. A daily special of pasta verde al pesto (with a basil sauce) is beautiful.

There are three entrées on the menu, each served with garlic bread and a bowl of salad. Veal or chicken parmigiana is $3.95. Veal rollatini, a special, with three pockets of tender veal and ham, is served with lemon and a vegetable, $5.95.

The "Italian dinner," a choice of appetizer and either pasta or entrée, is an incredible value at $5.50.

La Serenissima began life as a pastry-and-coffee house, and many people go just for coffee and a pastry. Pastries are 80 cents each. European summer refreshers of orzata or grenadine syrup and mineral water are 75 cents. Cold cappuccino or iced espresso is $1; iced American tea or coffee is 50 cents.

One outdoor flight of steps above street level, the beige-toned restaurant is a pleasant place. A large window brightens the room; small, round, glass-topped tables, bentwood chairs, a parquet floor, Tiffany-style lamps, and a pleasant, youthful staff create an attractive ambience. There is a changing display of photographs taken by friends of the proprietors, and Italian music wafts through the room. Dining is leisurely—go when you have plenty of time.

Seats 32. Open Sunday to Thursday 11 A.M. to midnight. Open Friday and Saturday to 2 A.M. One small warning: A new menu is being printed, and prices for most dishes will soon go up 25 to 50 cents. Bring your own wine—the restaurant will provide lovely stemmed goblets. No wheelchair access. ▬

Food—good
Service—good
Ambience—good
Hygiene—good

"When I'm in Washington I stay at The Carlton.

It's like The St. Regis in New York."

Both intimate and distinguished Sheratons. And both in prestigious locations. The Carlton, just two blocks from the White House, and The St. Regis on Fifth Avenue at 55th Street. Ideal for personal or business visits, and executive entertaining. Superb cuisine. Reasons why more people have made them their hotels. Why not make them yours? For reservations call toll-free anytime: **800-325-3535.** Or have your travel agent call.

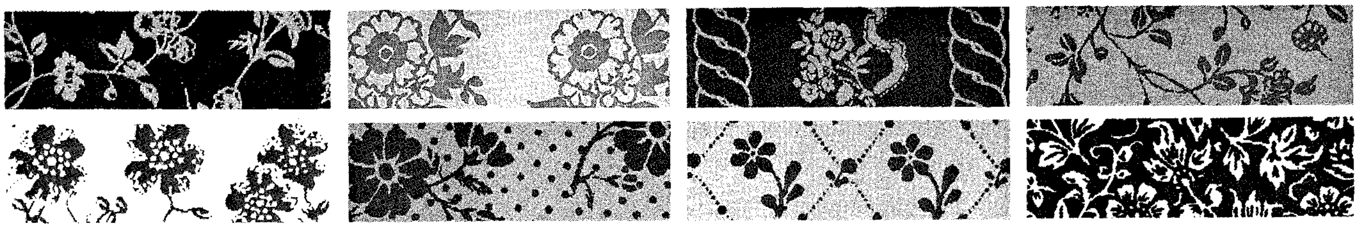
Sheraton
HOTELS & INNS, WORLDWIDE

Home Furnishings / Suzanne Slesin

PRINTS CHARMING

"... Laura was inspired by traditional Welsh patchwork quilts and Victorian motifs. Bernard made their first screen press ..."

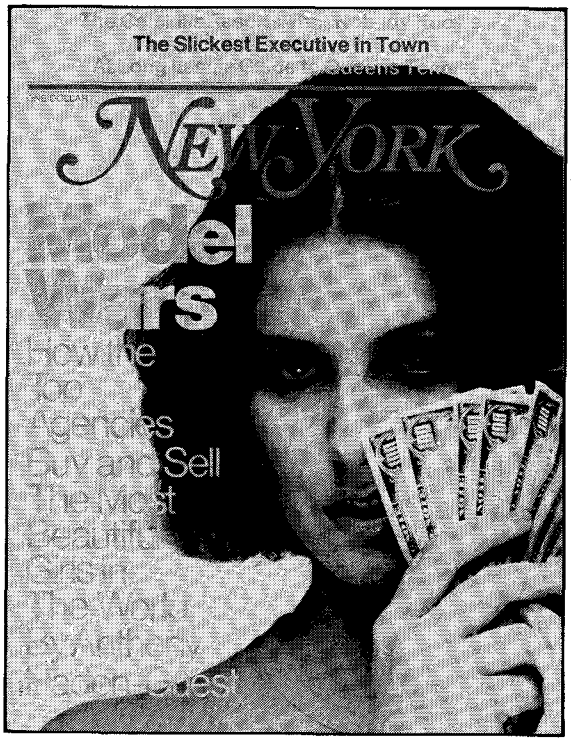
Almost 25 years ago, Bernard Ashley, businessman, and Laura Ashley, housewife, decided to switch careers. They knew they had a flair for textiles. Laura started designing, inspired by traditional Welsh patchwork quilts and Victorian motifs. Bernard made their first screen press. Now Laura Ashley, Inc., based in Carno, Wales, employs over 1,000 people who design, print, cut, and sell napkins, aprons, dresses, smocks, capes, fabric, and wallpaper in sweet, countrified patterns for 55 of its own shops. The first New York one is opening on September 15 at 714 Madison Avenue. The wallpaper is $9.95 for a roll 21 inches wide by 11 yards long; the fabric starts at $3.75 a yard. ■



Close-up: *Above, a collection of small-scaled wallpaper and fabric patterns in muted colors that recall a more sedate time.*

Photographed by Charles Wiesehahn

NEW YORK MAGAZINE INTRODUCES THE TWO ESSENTIALS TO SURVIVING NEW YORK:


The Slickest Executive in Town
New York
Model Wars
How the Top Agencies Buy and Sell The Most Beautiful Girls in The World
By Anthony Haden-Guest

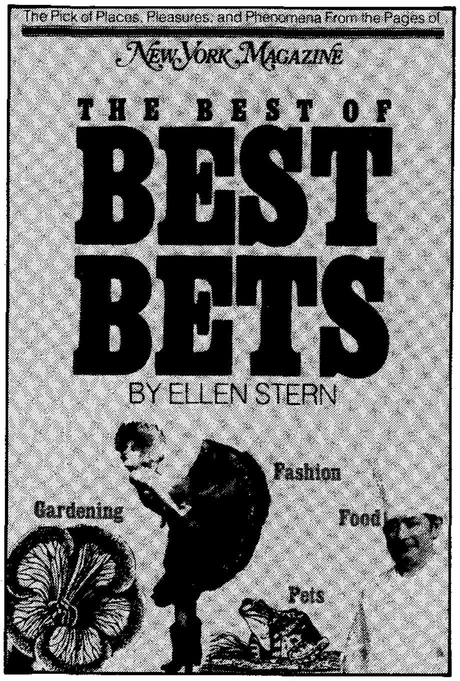
A BARGAIN

$12 for 34 weeks of New York Magazine

That's 35¢ an issue, as compared to $1 on the newsstand. And that 35¢ gives you an entrée into the only New York worth living in. Where to go, what to do, eat, see, spend, know about. And what to avoid like the plague. Here's a sample of recent fare:

Food, Glorious Food, Up & Down Broadway. The New American Marriage. The Complete Guide to New York Tennis. Julia Child Assesses the "New Cuisine." Roof Gardens: The New High. Great Wines for Under $4. New Frontiers of Body Awareness. Growing a Jungle in Your Apartment. Meet the New Godfather. Inside the New Gambling Dens.

Plus our regular features on people, politics, money, home decorating, and the arts.


The Pick of Places, Pleasures, and Phenomena From the Pages of
New York Magazine
THE BEST OF
BEST BETS
BY ELLEN STERN
Fashion
Gardening
Food
Pets

A FREEBIE

The Best of "Best Bets." Free with your subscription

The book that culls the best and brightest "Best Bets" from Ellen Stern's remarkable column in *New York* Magazine. Spanning seven years, updated and filling over 140 pages, it's guaranteed to save you thousands of steps, mistakes, and dollars. Here's a sample:

- The scoop on the best ice cream.
- The perfect pretzel.
- Where to get an oak toilet seat.
- Where to get a cake that looks like your moped, your tennis racquet, your Uncle Sidney.
- How to borrow free garden tools.
- Where to get your racquet restrung.

And many, many more. To receive your copy, just fill out and return the special subscription order card.

Movies / John Simon

DRIBBLINGS

"... *One on One* might have been saved, or at least alleviated, by a strong central performance, rather than Benson's nonacting..."

One on One is being hailed in some quarters as another *Rocky*, which, believe me, it isn't, except perhaps in its head; one reviewer has proclaimed it the best movie ever made about basketball, which may be true—for all I know, it may be the best movie about jai alai too, though that game is never played in it. Written by its star, Robby Benson, and his father, Jerry Segal, who probably have different names to avoid being confused like Dumas *père* and *fils*, it concerns a Colorado high school athlete—part bright, part naïve—who finds, upon accepting a cushy athletic scholarship to "Western University" in Los Angeles, that college athletics are both tougher and meaner than he ever dreamed they could be, and better organized for both good and evil, though not so well as to preclude the determined and gifted individual's triumphing over the deadly system.

If that sounds obvious and yawn-begetting in briefest précis, try the movie itself for predictability, clumsiness, and almost total boredom. There is a limpness, a caducity about this whole film, which comes across like the last thin-blooded scion of a long line of intermarrying distant relatives, quite incapable of staying alive. Motivation here is as compelling as the case for car-battery additives: Relationships are formed and dissolved, an athlete is favored or rejected, a game is won or lost for reasons no more persuasive than that a certain father-and-son writing team would have it so. The family that writes scripts together may stay together; it is the scripts that fall apart.

Lamont Johnson is supposed to have made one decent film, *The Last American Hero*, before the studio recut and then scuttled it. I cannot say, not having seen either version. But I have seen other Johnson pictures with minimal enthusiasm, and *Lipstick* with considerable revulsion. Here, in any case, Johnson avoids the cliché shot very rarely, and then only at the price of a certain amateurishness that lacks even the charm of innocence. Consider only the unbearably stereotypical scene when Henry, our young hero, first sneaks onto Western's empty basketball court at night: the timid turning on of one light, then the reckless switching on of all, accompanied with the obligatory circular panning shots and the voices of an imaginary crowd cheering, cheering in ghostly choirs.

Perhaps it could all have been, not saved, just alleviated by a strong central performance. But Robby Benson, who was quite nice in *Jeremy* and has steadily waned since, offers an anemic piece of nonacting and big blue eyes intruding on the world as shyly as bicycle lamps on a Los Angeles freeway. His voice is not just soft, it has all the eloquence of goose down; when he asserts himself in justified indignation against an arrogant heckler or a corrupt and unscrupulous coach, his anger could move molehills. His acting has a liquid quality—or, rather, the quality of a liquid in search of a container.

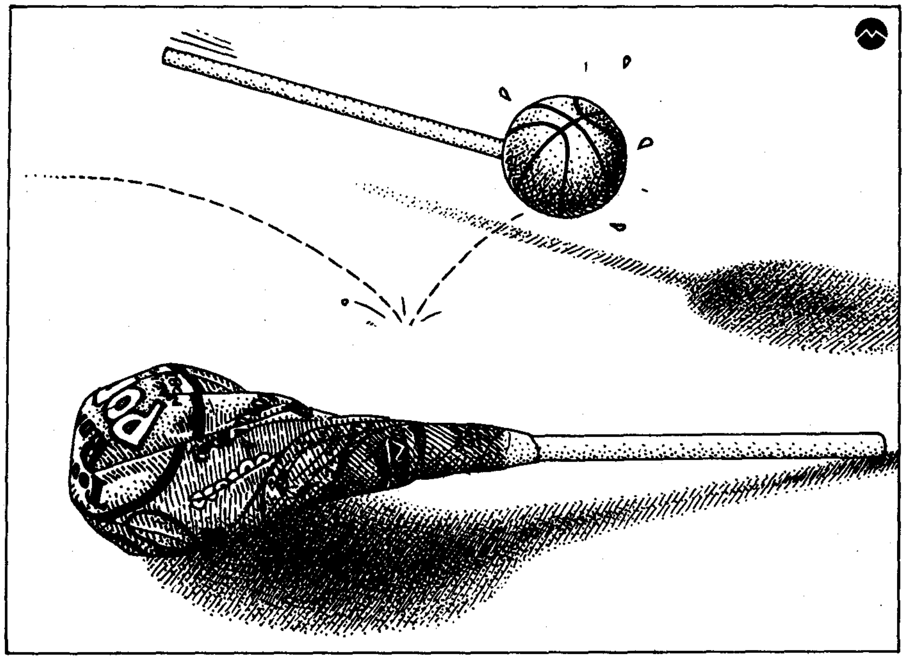
The supporting cast, with one exception, is no better. Annette O'Toole, who was good in *Smile*, cannot overcome the witless writing, particularly damaging to a character who is supposed to be dartingly witty; G. D. Spradlin, as the coach, enunciates so badly (as does also Benson) that one begins to wonder whether it is done out of misplaced compassion for the audience. Melanie Griffith is miscast in a PG picture, where she is obliged to hide her one talent (or two, depending on how you count it . . . them). But Gail Strickland infuses her breezy elegance into the crude role of the coach's administrative and nymphomaniacal assistant. Let me hope that Hollywood recognizes her value sooner than it did that of the splendid Alexis Smith, whom she so resembles both in looks and talent, without, however, being in the least epigonic.

Sandakan 8 is a small, scruffy Japanese film, poorly written, directed, and photographed on the whole, but redeemed by a number of by no means negligible virtues. It is the story of a *karayuki-san*, as girls until not so long ago sold into prostitution and shipped across the seas—in this particular case, to Borneo—were called. After being abused in sordid colonial brothels, those who came back were shunned by their fellow citizens, not least by their very families to whose upkeep they painfully contributed. There is something so shattering about this subject that even a picture worse than *Sandakan 8* could not fail to be somehow dignified by it.

Kei Kumai's film deals with a woman graduate student in history or sociology who, for the sake of a thesis, coaxes out an old *karayuki-san*'s life story, while first hypocritically, then sincerely, befriending her. The script, by Kumai and Sakae Hirozawa, shifts among the largely melodramatic past of Osaki, the now 70ish heroine; the recent past in which Osaki and the student shared the former's fearfully dilapidated and vermin-infested domicile, while the crone's tale is told over a number of days; and the present, when the student is exploring Borneo for the remaining traces of Osaki and other women like her. These very shifts in time are awkwardly enough managed to leave us often confused; but worse than Kumai's opacities are his excessive obviousnesses, as, for instance, the scene in which Osaki is deflowered by a rude and fiercely tattooed fisherman, who has hung the key with which he has locked the girl in around his neck, so that during her physical ravaging the heavy iron key keeps, as it were, raping her thrown-back face—which we see in a low-angle shot, upside down and tear-stained, as it hangs off the bed, always with that key cruelly jiggling against it. If this key were introduced briefly as a final outrage, it could be heartrending; insisted on far too long, it becomes a ponderous gimmick.

Many a scene is marred by such obvious effects, or by being heavily staged and mangled by some of the minor characters (only a few of whom can act); but there are also moments of bare, essential, incandescent humanity where details are acutely observed, and occasional images—such as her one true lover coming upon Osaki just after the crew of a battleship has, as it were, steamed across her—that have a lacerating beauty about them. Some landscapes, too, of Kyushu are seductive, and the developing relationship between the former prostitute and the young scholar who comes to respect and care for her is far from unaffecting.

Although the student is indifferently played, both Kinuyo Tanaka, as the old Osaki, and Yoho Tahashi, as the young one, perform with enchanting genuineness, in a style that seems almost too forthright to be anything but lived life itself. Beyond the numerous rough edges, and the fairly numerous rough innards of *Sandakan 8*, there are nevertheless moments of disarming directness, of stumbling but penetrant honesty.



Suspiria is one of that alarmingly increasing legion of movies distinguished above all by stupidity. Dario Argento, who wrote and directed it, may think that it is marvelously campy, and, certainly, it is unmarvelously campy, too. But, above all, it is imbecile. It is a horror movie that is really a horror of a movie, where no one or nothing makes sense: not one plot element, psychological reaction, minor character, piece of dialogue, or ambience. Yet it is precisely in horror movies, where we are asked to believe in something basically incredible, that whatever surrounds this nucleus of absurdity must be made rigorously, palpably recognizable.

Argento—and his whole family, who seem to produce and collaborate on his movies—must also take the blame for three previous horrors shown here, culminating in *Deep Red*, which they did not even dare show to the critics. Here he has imagined a ballet academy in Freiburg, Germany (a likely place!), where terrible things happen to an innocent American student, played with ill-disguised disbelief by the appealing Jessica Harper. Argento's mental grasp—in which I believe as much as in witches—cannot even make the topography of this place believable, to say nothing of the town that sometimes surrounds it, and sometimes not. The director is mostly concerned with creating grisly demises, creepy effects with bats in women's hair, decomposing bodies, a shower of worms raining on people, and dreadful-looking personages hanging around. In short, he much prefers the disgusting to the frightening.

Worst of all, he makes performers whom one has enjoyed in the past appear thoroughly distasteful. I have always liked Joan Bennett and loved Alida Valli: The former here reveals a totally synthetic personality and zero acting ability, which she and her directors have previously managed very tactfully to conceal; the latter is turned into a kind of lesbian golem that might have scared the daylights out of Gertrude Stein. The ballet scenes, performed by people with only the most rudimentary acquaintance with dance, all of whom seem to be performing something we might call "The Dying Goose," are good for some barbaric belly laughs—as are other things in the movie—but such laughter is hardly wholesome enough to be encouraged. Argento, moreover, has collaborated with a group named the Goblins on "music" that seems to be scored for electronically amplified kitchen utensils, loud enough to qualify as a foreground score.

Although Luciano Tovoli is a competent cinematographer, the garish, fake Art Nouveau sets he is compelled to shoot here most of the time debase the cinematographic skill he possesses. Besides, Argento hasn't the faintest idea of how to use a camera or cameraman: He will, for instance, shoot a perfectly ordinary conversation in alternating low-angle close-ups against a minatory sky with people's hair ominously windblown, as if something awesome were about to happen. But there is only awfulness, for one of the conversationalists is Udo Keir, whom I don't take to be an actor at all, but a female impersonator's impression of Alain Delon.

After such pretentious garbage, it feels almost good to turn to plain, old-fashioned, unassuming garbage like **Final Chapter: Walking Tall.** This purports to be the last segment of the more or less biographical trilogy about the life and death of Sheriff Buford Pusser, the embattled Tennessee lawman who cleaned up McNairy County with—of all things—a large wooden club, losing in the process his wife, part of his jaw, and, if we are to trust the implication of this *Final Chapter*, his life. Actually, I am less concerned with how truthful the film is to chapter and verse, as long as we can trust the message of hope contained in the word *final*.

The movie was directed by Jack Starrett, an expert cheapie maker, who, it would seem, directs with a club, and has a plot that neatly alternates clichés and holes. But there is one thing here that makes the proceedings watchable: Bo Svenson's performance as Pusser. The actor still has a bit of a Swedish accent, incongruous here, but in every other way gives a performance of such controlled intensity, intelligence, and sensitivity that one can imagine oneself watching a far classier operation than one of those surefire hinterland crowd pleasers of the Billy Jack or Billy Joe variety. That he is consistently cast in rubbish makes him as much in need of preservation as the bald eagle, the coyote, and the timber wolf. Well, as Catullus said in a somewhat different context, *Passer* (or Pusser) *mortuus est;* so on to other things.

One *Bad News Bears*, directed by Michael Ritchie, was relatively good news; two *Bad News Bears*—actually **The Bad News Bears in Breaking Training,** directed by Michael Pressman—is bad news indeed. Sometimes you don't even have to go up to three for it to be a crowd. The film itself is overwhelmingly uninteresting, but the audience I watched it with in Yorkville was fascinating. Though they were predominantly black and Puerto Rican, they roared for every one of these rotten white kids at bat as though it were Hank Aaron, Geraldo Rivera, or the Second Coming. Enough lousy films like this, and we could unite all warring factions. Shucks. ■

Illustrated by Marvin Mattelson

Art/Thomas B. Hess

ARSHILE GORKY FLIES AGAIN

> "... In 1941, the air corps, with customary thoroughness, ripped off, toasted, and otherwise destroyed Arshile Gorky's murals ..."

Here is a legend from the theogony of the New York art scene: In 1941, Arshile Gorky got a commission, through his friend Isamu Noguchi, to paint a suite of murals for Ben Marden's Riviera—a pillbox pleasure dome on the Jersey side of the George Washington Bridge, where there were floor shows, dancing, and limitless gambling, until the place burned to the ground a few years later. Gorky asked another friend, Willem de Kooning, to help with the preliminary work, especially with transferring his squared-off sketches to the walls.

They were perched on the scaffolding, according to the legend, drawing on the plastered wall, when a man in a classically wide-shouldered polo coat, flanked by hoods, slouched into the room and gestured the artists down.

"I understand you're tops in your field," he said to Gorky. "You did great at the Newark Airport and you'll do a wonderful job for me. You can do anything you want, paint any way you want; only," he paused for emphasis, and added in a gravel voice, "only, remember, *no green*." He clumped out.

Gorky and de Kooning looked at each other in awe and silence. Then Gorky said, "Well, I never did like green."

Gorky finished three sets of murals. The first was a series of ten panels titled rather grandiosely *Evolution of Forms Under Aerodynamic Limitations*, done in 1936–37 for the Newark Airport Administration Building under the WPA Federal Art Project. In 1939, he quit the project to do a pair of large decorations for the Aviation Building at the New York World's Fair. And then came the pictures for Ben Marden's Riviera. The World's Fair murals were destroyed with the temporary building; you can judge them only from souvenir postcards. Ben Marden's commission burned with the rest of the nightclub. And in 1941, the army air corps invested the Newark installations and, with customary thoroughness, ripped off, toasted, and otherwise rendered inoperative the Gorky murals.

Since 1946, various federal agencies have tried to find out exactly what had happened to them; the effort became increasingly urgent as the artist's reputation as one of the founders of postwar New York abstract painting became internationally acclaimed.

In 1972, art historian Ruth Bowman joined the search, spurred by her identification of a preliminary study for the Newark project in the collections at NYU, where she was curator. She enlisted the cooperation of the Port Authority, which has jurisdiction over the Newark complex, and the enthusiastic support of Saul Wenegrat, head of the authority's active, enlightened Committee on Art. He accompanied Bowman and conservator Lawrence Majewski on a search in the Newark installation. There wasn't a trace of the Gorkys, but there were piles of newly fashionable Art Deco furnishings and bric-a-brac. Wenegrat decided to have an inventory made of the material and assigned Stephen Stempler from his staff to follow through. Stempler, with Harvard Law School training and the native wit of a private eye, deduced that the murals wouldn't be where the hunt had started, on the ground floor, because its walls are sheathed in marble. He poked around the second floor. "A combination of logic and intuition," he says happily, brought him to a little hole in the wall. A thread was visible inside it; could it be canvas? He scratched at some paint nearby with a key and uncovered some areas of color. A few days later, he took Majewski back to the spot, and the restorer confirmed that the colors were oil paint and that two panels of Gorky's suite, instead of being destroyed, merely had been painted over with wall enamel (fifteen coats in all, to be precise).

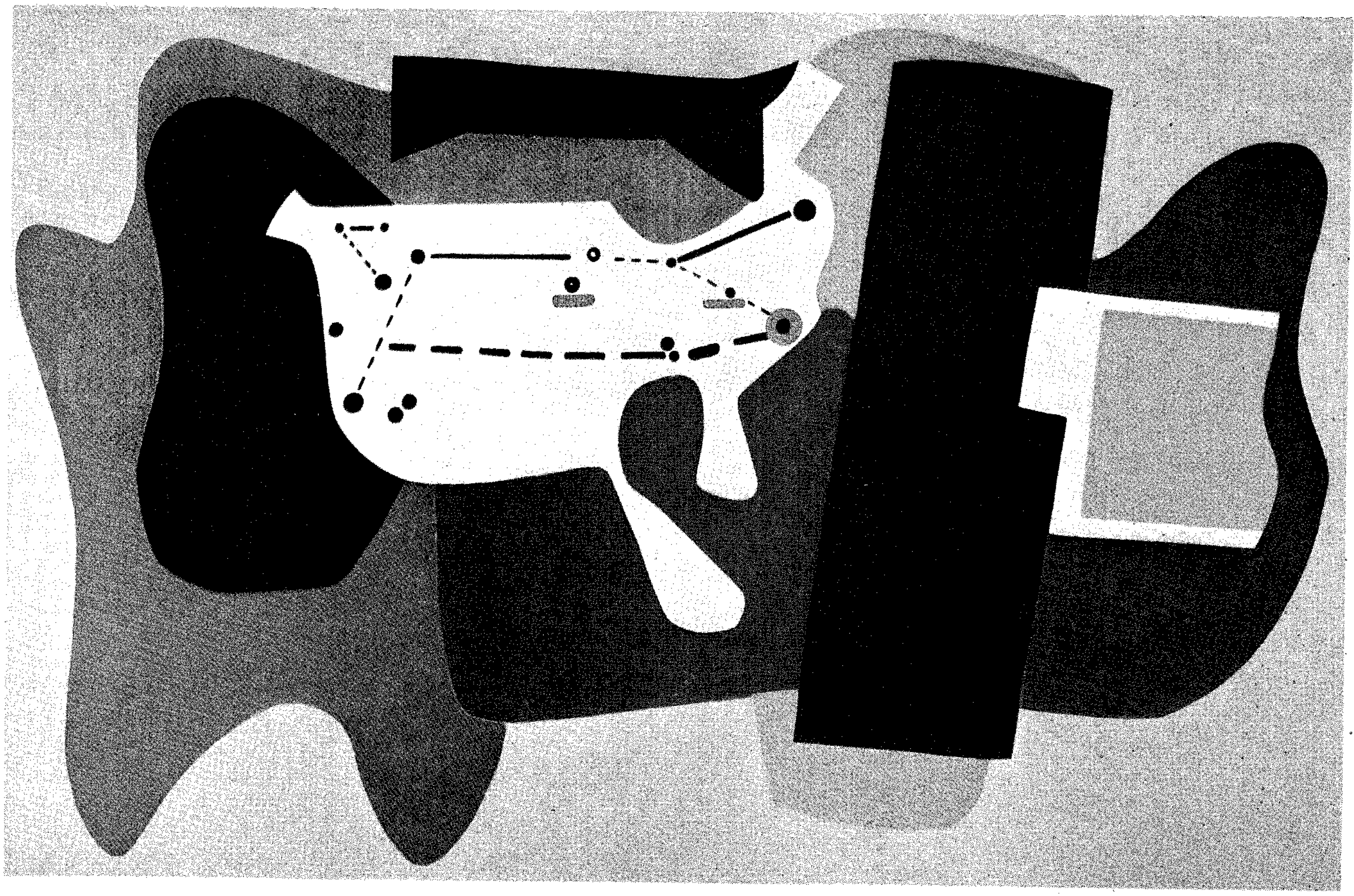
Both canvases were peeled off and shipped to Boston, where restorers Carroll Wales and Constantine Tsaousis, well known for their work on murals, spent more than a year dutifully picking off the white enamel and bringing Gorky's paint back to something resembling its original freshness. The pictures now are stored at the Newark Museum and will be introduced to the public in an extensive Gorky exhibition which is being organized by Bowman and is scheduled to open in Newark in 1978, then tour the country (maybe coming to the Guggenheim in New York). On these pages, the two Gorky paintings are reproduced for the first time in color.

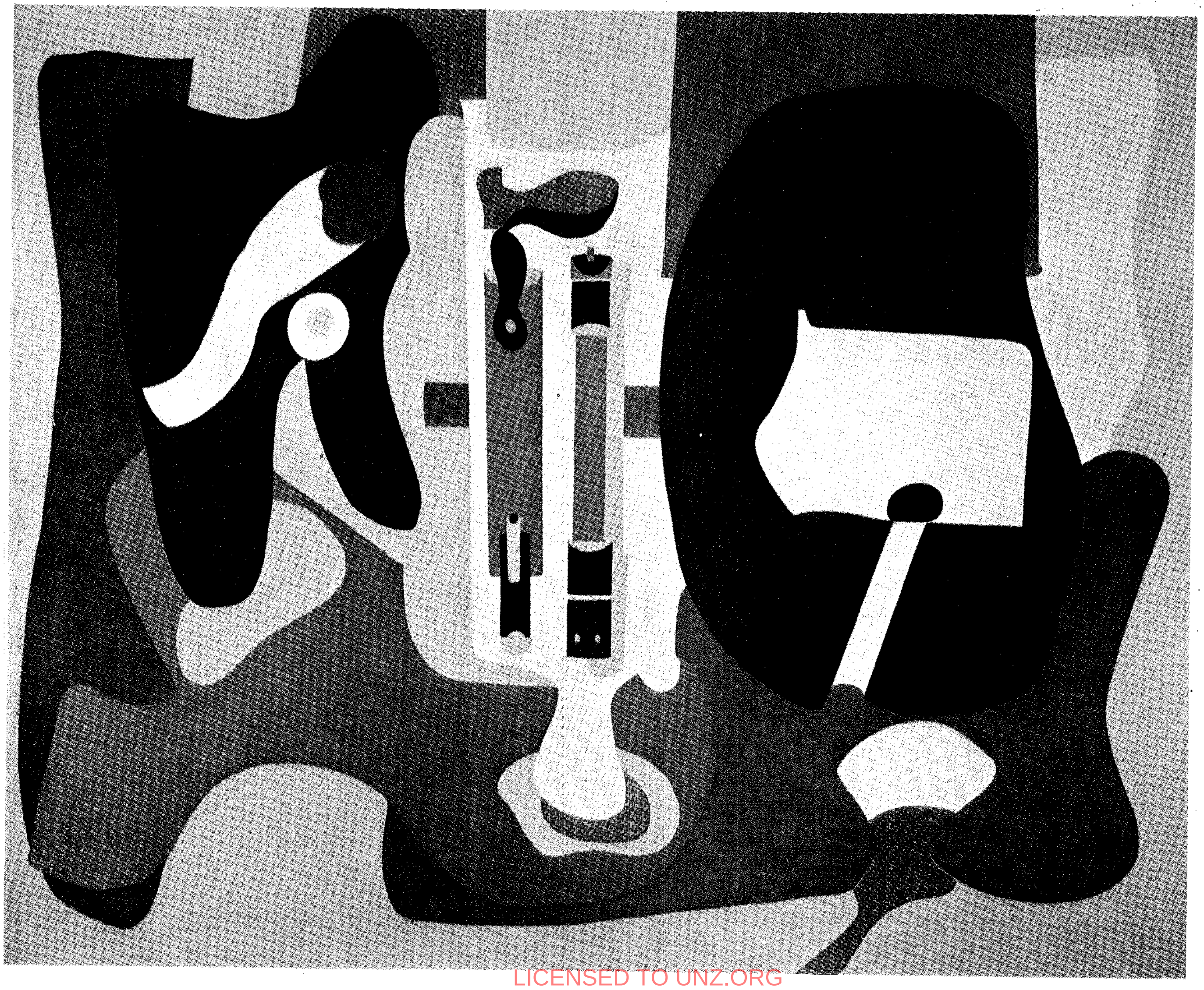
The painter George Cavallon remembers watching Gorky work on the murals in the large open space on 37th Street where the WPA maintained a mural studio. There was almost no privacy. "I remember one morning it turned out that somebody had stolen Gorky's brushes," he said; "there was hell to pay." Gorky didn't use assistants for the Newark job. He painstakingly covered the whole 1,530 square feet himself. For his World's Fair murals, de Kooning had helped lay down areas of flat color, and, as I've indicated, de Kooning assisted in projecting Gorky's preliminary drawings to the walls of the Riviera. Both these commissions were payable in lump sums. The WPA, however, paid by the hour. Gorky profited by giving it more time. (It can't be overemphasized that in this period—and for the following fifteen years—all the best American artists were flat broke.)

In this stage of his development, Gorky adored doing and redoing a surface. He took a sensuous delight in building up crisp edges that have something of the toughness of an Ingres. He hated rulers. He worked to a straight edge with almost visionary patience.

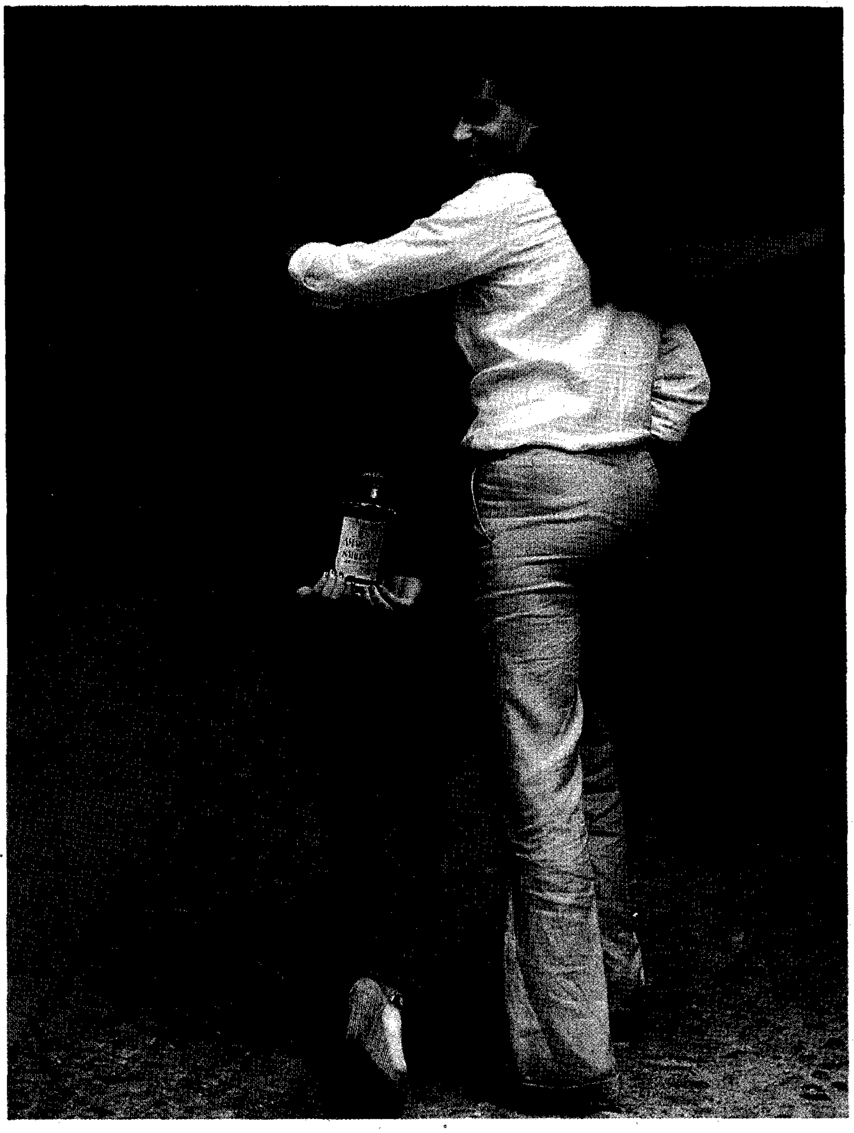
You can spot his highly personalized, directional brush marks here and there, especially in certain areas of thick white. On the whole, however, there's been a saddening loss of surface. The restorers have scrupulously differentiated between the original and the new in-painting, while retaining the overall evenness that Gorky required. Flatness was an imperative; "the two-dimensional surface plane of the wall must be retained in mural painting," he wrote in a scenario justifying the murals. Flatness also conflated subject matter. "The new vision that flight has given to the eyes of man," he added, "the isle of Manhattan, with all its skyscrapers from the view of an airplane five miles

The flight fantastic: *The two Gorkys recovered from beneath fifteen layers of wall enamel at the Newark Airport—"the wonders of the sky" (top), 77 inches high, and an abstraction of engine sections, 110 inches high; both were finished in 1937.*





In Saronno, all we think about is love.

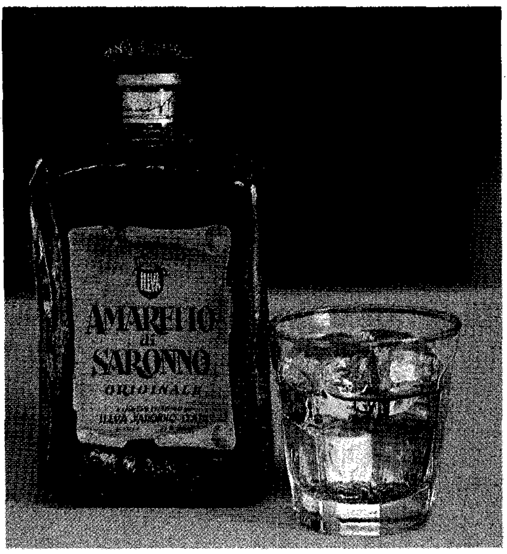


For it was here that Amaretto, the drink of love, began 450 years ago. When a beautiful young woman created an extraordinary liqueur for the man of her heart. To be known for the way you make love in Italy... believe us, that is no small matter.

So here in Saronno, we do not fool around with love. We still make Amaretto di Saronno as we have for centuries. We allow the flavor to develop until it is soft and full. We take our time—can love be hurried?

Sip it as it is, on the rocks, in a mixed drink. Just bear in mind: only Amaretto di Saronno is *originale*. There are other amarettos you can buy. But true love comes only from Saronno.

56 proof. Imported by Foreign Vintages, Inc. Great Neck, New York ©1977.



Love-On-The-Rocks.

Just pour a little over ice. Salute! For free drink and food recipe booklets, write: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, N.Y. 11021.

Amaretto di Saronno. Originale.

From the Village of Love.

"...You can infer from the Newark pictures that Gorky never went up in an airplane..."

up, becomes but a geographical map, a two-dimensional surface plane."

"To add to the intensity of the shapes," he wrote, "I have used such local colors as are to be seen on an aviation field—red, blue, yellow, black, gray, brown—because these colors were used originally to sharpen the objects against neutral backgrounds so they could be seen clearly and quickly."

Gorky's choice of colors (note the absence of green) as well as his aeronautic iconology is, like so much of his autobiographical testimony, mostly romantic fantasy—the loving embroidery of a secretive, vulnerable poet.

He claims shapes derived from aircraft, from the apparatus and the sensations of flight. In fact, one thing you can infer with some degree of certainty from the Newark pictures is that Gorky never went up in an airplane, at least not in one of the small prop-driven craft referred to in many elements of the murals. The primary experience in flight isn't of a landscape unrolling beneath you like a carpet. It's of disorientation, of a dislocated horizon. The airplane appears to stand still; the wings look motionless. Beyond them, the horizon dips and tilts, earth and sky wheel in arcs of vertigo. Gorky suggests nothing of this. Nor do his colors have much of an airfield to them—the reds and greens for stop and go, port and starboard; the blues for caution; the beams of yellow. Rather, Gorky's spectrum comes straight from Synthetic Cubism. The burnt sienna and off-white passages recall Juan Gris and, behind him, Zurbarán. A cadmium red with cerulean blue combination is, I believe, typically his and de Kooning's—they probably got a hint to it in the Boscoreale frescoes at the Metropolitan. Gorky's flat yellow was made famous in Mondrian and Léger and given its New York accent by Stuart Davis.

Red, sienna, blue, yellow—there are only four colors. He added black, white, and two grays. It's a Lenten palette. The yellow background unites the panels. The one with a map of America was on the right. There was a double door in between. A common background bridged the architectural intervention. Yellow acted as a flattening element, a pictorial transition—not as a sign of beacons or runway lights.

Pictorial necessity obtains in most of the other shapes too. Some are based on photographs by Stuart Davis's brother, Wyatt Davis, of airplane details (engine cowlings, instrument calibrations). Gorky cut the photos apart and rearranged them for collages that look a good deal more technological than they are. In the final versions, even these rudiments of the "aerodynamic" are treated high-handedly—as all great artists deal with subject matter. Gorky's art is all art and mostly Gorky, even if there is a considerable residue of Miró and Léger.

Consider the mildly distorted map of the United States in the panel that, Gorky explained, is concerned with "the wonders of the sky." Some cities and air lanes are indicated. One seems to be Newark (and New York, where Gorky lived). Another major center is indicated to the north. Could it be Boston or Providence, where Gorky lived when he first came to America, an Armenian refugee from the Turkish terror? And what about the third underlined city, in the Midwest; is it Chicago, where some of Gorky's family settled? At any event, I suggest that the artist wasn't interested in aeronautical charts; he invented what the French cavaliers called a *"carte du tendre,"* a personal map of loving sentiments. America becomes a diary framed by reverberating contours (profiles?) that project a state of mind rather than latitudes and longitudes.

The other panel, with its evident cross section of cylinders, probably is based on some handbook on radial engines. But there are forms like masks (the Lone Ranger's, the brigand-lover's) which, in his later work, symbolized the artist's own presence—an ideographic self-portrait.

More interesting than any machine-age simile is Gorky's evident poise with the large-scale format. The panels indicate once more how important the WPA mural projects were to the beginnings of Astract-Expressionism, to the ideals of a public art in the grand manner that were held in common by such different artists as Gorky and Pollock, de Kooning and Newman, Still, Kline, Rothko, Gottlieb, Guston, and the rest.

Publication and exhibition of the two recovered panels surely will elicit further studies and related drawings in public and private collections. Soon, no doubt, a complete iconology of his "aerodynamic limitations" will be edited. I would guess it will be a simple, unified concept. Gorky never was a narrative artist (recent attempts to "read in" anecdotes seem unconvincing). He believes in clarification, in essences—the bones of truth. ■

Bear Mountain Inn
... the perfect get away!

Just an hour from midtown Manhattan you can be in the rustic relaxed atmosphere of Bear Mountain Inn. Set among the trees and flowers of Bear Mountain State Park, along the beautiful Hudson, this famous landmark has been totally refurbished in a luxurious fashion.

For a fabulous dining experience, enjoy luncheon or dinner in our new dining rooms. The food is superb and the service is outstanding.

Or, enjoy a restful weekend in this spectacular setting. Entertainment and dancing are featured on Friday and Saturday evenings.

Call or write us for a colorful brochure:

Bear Mountain Inn
Bear Mountain State Park
Bear Mountain, N.Y. 10911
(914) 786-2731

on the Palisades Interstate Parkway

TENNIS FOR KIDS

WE'RE ON OUR WAY TO EAST RIVER

Every kid's a winner at East River Tennis Club. NYC's largest Junior Development Program offers free mini-bus transportation, top instruction, free practice time. Sessions start September 26.
For information and free illustrated brochure, call 937-2381.

east river tennis club

TRAVEL SERVICES

This is a biweekly Section for Travel Agents & Tour Operators, limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

Sophisticated, Personalized Air Travel

(516) 752-0983

Corporate and Personalized Air Taxi, Executive Charter.
Serving all New York Metropolitan and Satellite Airports.
All Weather 24 hours a day, 7 days a week service.
Commuter Flights to: East Hampton, Montauk, Block Island, Martha's Vineyard, Nantucket, Cape Cod.

astec

Astec Flyers, Inc., Hangar 2, Republic Airport, E. Farmingdale, N.Y. 11735

The Ultimate Vacation Weekend

The style is club Med.
The spirit is summer camp.
The high is pure Getaway!

Play tennis with pro instruction, ride horseback, ski, sail, climb our mountain, canoe the Housatonic, try pottery or yoga. Choose up for a zany game of volleyball or softball. Or relax on an airbed afloat on our own lake.
Disco, entertainment, great food, wine, a barbecue. $110 pays for it all including a party bus to and from Kent, Conn. in the Berkshires.
Weekends: Sept 2 (3 nites), Sept 16, Sept 26.
Get in touch and we'll give you the full story.

Club Getaway

(212) 935-0222

Lambda invites you to our annual exclusive South American gourmet/wine tasting tour including the fabulous

CARNIVAL IN RIO
(January 22-February 10, 1978)

For all your travel needs.

λ Lambda Travel Ltd.

30 East 42nd Street, (212) 490-0805

TRAVELING?

Did you miss out on **SUMMER?**
Get a head start on **Winter.**
For our **Free** schedule call:

267-2488

Travelling Taj, Inc.
Presents

GUADELOUPE SUN-DAYS

All inclusive Vacation

Call (212) 687-3717 for our sunny brochure
In Cooperation with American Airlines/
Meridien Guadeloupe

N.Y.C's ONLY TRAVEL CLEARING HOUSE OFFERING:

- ★ The myriad of charter programs advertised on TV and in newspapers and magazines.
- ★ Charter programs NOT commonly promoted in mass media.
- ★ Reservation and ticketing services for domestic and international travel, cruises, hotels, car rentals and more.

One Week Winter Packages	From	Air Only from
Bahamas (3 Days)	$169	$ 79
Canary Islands	$299	$259
Costa Rica	$299	$199
Curacao	$299	$189
El Salvador	$299	$199
Guadeloupe	$299	$189
Israel	$499	N/A
Jamaica	$199	$149
Las Vegas (3 Days)	$239	N/A
London	$329	$259
Santo Domingo	$269	$199

TRAVEL CLEARING HOUSE, INC.
135 East 50th Street
(street level) between Lex & 3rd
New York, N.Y. 10022 / (212) 753-2600

Our Readers Are Really Going Places

Catch them on their way by advertising in our bi-weekly advertising section, Travel Services. See details at beginning of section or call (212) 986-4687.

Travel Services

A service from

NEW YORK

The Working Classified

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $3.00/word; 2 consecutive ads $2.50/word; 3 cons. ads $2.35/word; 4 cons. ads $2.25/word; 13 ads per year $2.25/word; 26 ads per year $2.20/word; 51 ads per year $2.15/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $5 for NYM Box #'s. Classified Display available at $175/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Rockwell, Calder, Boulanger, Folon, Neiman, Delacroix, Vasarely, Tamayo, others – Large selection, Lowest prices. (212) 673-2623.

Get to the heart of Art—Art Tours of Manhattan helps you focus on N.Y.'s real Art treasures. For exciting tours of museums, galleries, lofts call... A.T.O.M., 254-7682; write 33 East 22nd, NYC.

Art Gallery - Studio 53 Ltd., 235 East 53rd Street, NYC, (212) 755-6650. Largest collection of LeRoy Neiman - Norman Rockwell - Boulanger - Folon in the Country - Open Seven Days.

Shades of Toulouse Lautrec! Favorite gourmet haunt, Le Shack, is a masterpiece of French cuisine. LE SHACK, White Plains, Mamaroneck & Cos Cob, Connecticut. (914) 428-1264.

Calder - Dali - Boulanger - Neiman - Miro - Vassarely - Friedlander - Chagall. (212) 591-4042.

In from Paris until September 10th with important collection of Turn of the Century posters... Toulouse-Lautrec, Steinlen, Mucha, de Feure, etc. Call: Deborah Glusker, (212) 787-4000.

Extensive Collection of Rockwells and Neimans, also Dali, Simbari, others. CARLYLE ART GALLERY, 16 East 78th, (212) 535-9443.

ANTIQUES

Antique Fair & Flea Market—Outdoors every Sunday, 11 a.m.-7 p.m. Antiques & Collectibles Only. Admission 50¢. THE ANNEX, 25th Street & 6th Avenue, 929-9144 Free Parking.

Gonzalee Ford's Model T. Shop is now located at 1193 Lexington Avenue (81st Street).

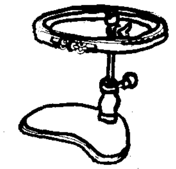
A Different Kind of Antiquities & Antiques Auction—282 lots of Judaica, Pre-Columbian, Greek, Roman, Egyptian, American, Indian, Oriental, Americana and Autographs. *Minimum Bid Mail Sale.* Closing date September 29th. Viewing at our galleries from September 12th. Certificate of Authenticity accompanies each item. Send $1 for fully illustrated catalog. HARMER ROOKE NUMISMATISTS LTD., Dept. N, 3 East 57th Street, N.Y. 10022. (212) 751-1900.

CRAFTS

Be crafty this fall! Classes in weaving, crochet, basketry, and more—Register now! COULTER STUDIOS, 118 East 59th Street, 421-8085.

Fall In Love! Fifty ways - or just one - this fall with your choice of 50 exciting craft courses and workshops: basketry, bookbinding, calligraphy, ceramics, Chinese brushwork, decoupage, design, drawing & sketching, enameling, gemology, illumination, jewelry, knitting & crochet, lapidary, lost wax, macrame, painting, painted wood finishes, picture framing, quilting, seat caning, sculpture, silkscreen, silversmithing, stained glass, watercolor, weaving, woodworking. New skills and new friends in coed classes starting September 22nd. Fine Arts & Crafts Show, 9/12-16, 12:00-7 p.m. Craft Students League, 610 Lexington Avenue, 755-4500, x60.

Stained Glass Workshop—Fifth Year. Now Registering Fall Classes. 832-7300, x505.



TWO HANDS ARE BETTER THAN ONE!

Learn needlepoint, crewel, quilting or any other needlework or knitting that takes your fancy ... in Erica Wilson's unique classes. If you're an old dog you'll enjoy learning new tricks - if you're just starting out, this is the way to go! Call or write now.

Erica Wilson

717 Madison Ave, Dept NYC, New York 10021

Quilting, Rug Hooking, Early Needlepoint, Rug Braiding, Basketry, Off-loom Weaving, Whittling. Classes beginning October 18th. MUSEUM of AMERICAN FOLK ART, 49 West 53rd Street, 581-2474.

Atlantic Coast Craft Exposition—Westchester County Center, White Plains, N.Y. September 9th-10th, noon - 9 p.m.; September 11th, noon - 6 p.m. Adult Admission $1.75. Free Parking.

ENTERTAINMENT/CHILDREN

Pineapple presents her Magic and Mime Show for all Occasions. (212) JU 2-8800.

Happy Birthday Circus—Professional magic show - Hilarious clown act - Every child costumed as clown with makeup - Balloon animals - Raggedy Ann/Andy - Additional attractions. (914) 337-2723. Our place only!

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

Sandy Landsman, The Music Clown—songs, games, balloons, puppets, creative participation! (212) JU 6-6300.

I make children laugh & laugh—JEREMY SAGE, JU 6-6300.

"Best Children's Entertainer... *Times.* Comedy, puppet. "ROGER RIDDLE"... JU 2-4240.

ENTERTAINMENT

Matterhorn is your entree to dancing at the In clubs in New York. Call for a free calendar of events. (212) 486-0500.

Rent a Gypsy! Available for all occasions. Palmistry, Numerology, etc. Nagorka, (212) 789-2853.

STOY® Mobile Discotheque... Seven thousand Records!... Non-stop Excitement Guaranteed! (212) 986-4994.

Magic!!! Magician... All occasions... Reasonable rates... MADELEINE, (212) LT 1-6470.

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

SEVENTH YEAR!
Judith Crist
Film Weekends
at
Tarrytown House

Seven years ago, Tarrytown House sponsored its first film weekend featuring film critic Judith Crist. (Our first film was "The Women" and the two visiting guests were author Clare Booth Luce and writer Gloria Steinem.)

Succeeding weekends, once a month during the next six years, featured — in person at Tarrytown House — such stars as Robert Redford, Paul Newman, Raquel Welch, Warren Beatty, Burt Lancaster, Faye Dunaway, Jack Lemmon, Peter O'Toole, Robert Shaw and many others.

A surprising number of film figures made multiple visits to Tarrytown as weekend guests: Woody Allen, Bette Davis, Robert Altman, Robert Evans, Milos Foreman, Sidney Lumet, and more.

Even more surprising were the number of films that have had advance screenings at Tarrytown — shown here prior to their New York openings: these include "Annie Hall", "Black Sunday", "The Sting", "Day of the Locust", "Sounder", plus more than a dozen others.

Now, in an important opening for our seventh year of film weekends, Judith Crist's guest will be Oscar-winning

DIRECTOR
FRED ZINNEMANN

who will attend an advance screening of his new Film "Julia" based on Lillian Hellmann's memoirs in *Pentimento.*

The Weekend: September 23 - 25

Zinnemann is the celebrated director of such films as Act of Violence, High Noon, From Here to Eternity, The Nun's Story, A Man for All Season's, Day of the Jackal, The Men, The Sundowners and others. A retrospective showing of his films will be presented during the weekend.

***Julia* was written by Alvin Sargent and stars Jane Fonda, Vanessa Redgrave, Jason Robards, Maximilian Schell and Hal Holbrook.**

Weekends begin at 7 p.m. Friday evening with a welcoming cocktail party to meet the visiting guest and continue until the wrap-up discussion that follows Sunday's Bloody Mary lunch. The fee of $120 per person includes lodging for two nights (double occupancy), plus five gourmet meals, six feature films and many free amenities, including the Sunday New York Times, swimming, tennis, paddle tennis, etc.

For further information, call Toni Schwer — or send $30 non-refundable deposit.

Tarrytown House
Executive Conference Center

East Sunnyside Lane
Tarrytown, New York 10591
(914) Lyric 1-8200 or (212) WE 3-1232 or
(212) WE 3-1032

ENTERTAINMENT

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. *Free* sample. PARTY VINE, 204 East 77th, NYC. (212) 861-4424 anytime.

Video Disco Productions—Live video documentations, giant TV's, mobile discos. (212) 931-4454.

Social Event Management—and Gourment Services. Salon concerts, fund raisers, parties, dinners, weddings, weekends, whims. GERSHON, LOZIER, PACHMAN, INC. (201) 232-2522; (201) 762-1334.

Discover Twelve East!... A Private Organization where hundreds of New Yorkers enjoy parties, tennis, theatre, picnics, trips, etc. (212) 986-1580.

Exclusive Discotheque at your next party—For the chic and sophisticated; top N.Y. DJ customized music, lighting and special effects our specialty. TOM KAUFMAN PRODUCTIONS, (203) 531-4524.

N.Y.'s best/most successful Traveling Discoteque. Dancing, Lights, Action! DISCO-VAN 2000®, (212) 662-6312.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Larry Ozone's Traveling Discotheque—Exciting, Multi-Media Party Entertainment. (212) 969-2832.

Singles? *Playboy* says "IDC Works". Meet Individually - Parties - Dinners - Theatre - Travel. Nation's largest. (212) 682-2040.

RESTAURANTS

Shalimar, 39 East 29th Street. Exotic Indian cuisine daily noon 'til midnight. 889-1977.

Khyber, 75 East 55th—Authentic Indian cuisine. Reasonable prices. Open daily Lunch, Dinner, Cocktails. 755-2540.

The finest Italian lunch
in New York
is at Gian Marino's.

. . . EXCELLENT JOHN CANADAY, N.Y. TIMES

GIAN MARINO
RESTAURANT
221 E. 56 St. • PL 2-1696
OPEN 7 DAYS A WEEK, SUNDAY 1 TILL 11 P.M.
We welcome the American Express Card

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - *N.Y. Times Guide To Dining Out - 1976.*

GOURMET SERVICES

David Ziff Cooking—Provencial, Northern Italian, Mexican & Chinese delights. (212) 794-2770.

Hickory Smoked Barbarcue—Ribs, duck, cobblers, cornsticks. Catering. COTTONPATCH, 2nd at 56th, 688-6595.

Come Fry With Me—Chinese cooking demonstration Sunday, September 11th, 2 p.m. WELL-TEMPERED KITCHEN, 2080 Broadway.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

Memorable Occasions—Imaginative customized caterings - Call Norman evenings, MO 3-3872.

Restaurant Associates Caters N.Y.'s Most Successful Parties. In our restaurants or any place. From a Brasserie picnic to a gourmet feast. Food, imagination and appealing prices. 974-4858.

Wine Selection Extraordinaire—miniscule expenditures. FOREST HILLS LIQUOR (The Wine Merchants), 108-09 Queens Boulevard, BO 8-0800.

Chic to Soul—The very finest in catering. Call... JU 6-3700.

Cattleman Dial-A-Steak—The best meal in town is in our bag. U.S.D.A. Prime Sirloin Steaks and other dinner specials for home or office delivery, Battery to 96th Street, River to River. Phone 593-3888.

GAYLORD
PL 9-1710
50 East 58th Street
New York, N.Y. 10022
"One of the Best Restaurants we have eaten in" - Craig Clairborne. DELICIOUS BANQUETS AND PARTIES OUR SPECIALTY
OUR PLACE OR YOURS

The Breadline—Dinners... Cocktail Parties... Gourmet food with panache! 777-3565.

Entertaining? Posh Parties! Fabulous Feasts! Bountiful Buffets! THE VISITING GOURMET (212) 354-7800; (914) 723-7922.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

LEISURE ACTIVITIES

prince *Executive Tennis Championships of New York*

★ $8000 Prize Fund ★
★ Grand Prix Point System ★
★ A Cash Prize Event Every Week ★

For Men over 35, 45, 55 SINGLES & DOUBLES Men and Women any age MIXED DOUBLES

Starting October 7 thru May.
Officially Sanctioned by USTA and ETA
Official Court Surface – ELASTATURF
At: Manhattan Plaza RC, Crosstown
Tennis and Stadium Tennis.

To enter write or call Ann Segell
Manhattan Plaza Racquet Club,
450 W. 43 St., N.Y. 10036. 212-594-0554.
681-0080.

Bicycle Touring—Tour Shelter Island - Sag Harbor, L.I. weekends September & October. Lodging and meals at resort hotel. Adults and Families. Free Brochure. BEST BIKE TOURS, INC., 200 West 57th Street, NYC 10019, (212) 246-5604.

Historic Ulster County—One day bus trip with Lunch and Dinner at 4 Star Restaurants. September 24th & 25th, October 1st & 2nd, $50.00... COPELAND CUTLER TRAVEL, 183 Madison Avenue, N.Y. 10016. (212) 889-3960.

Scuba: Professional instruction, equipment, sales, service, air fills, rentals, local dive trips and events. World Wide Scuba Travel, Group and Individual. WORLD WIDE DIVERS, 155 East 55th Street (3rd & Lexington), N.Y. 688-2510.

Learn To Sail—Instruction and Rentals. Free brochure. RTY, 225 Fordham Street, City Island, NYC. (212) 864-8000

Single? *Playboy* says "IDC works". Referrals - Parties - Travel. (212) 682-2040.

Skin- & Scuba-Diving—Aqua-Lung School of New York. Warm, regulation pool. Individualized instruction starts weekly. Flexible schedules, all equipment provided. International certifications. (212) JU 2-2800 - 24 hours.

TENNIS!
We've got it!

- 8 Top Instructors • Small Classes
- Play Groups • Private Lessons
- Court Rentals • Jr. Training Program
- 7 Nights of Tennis Parties

call or write for free brochure
tennis united
410 EAST 54TH ST, NEW YORK, NY 10022 • (212) 371-5566

Skip Hartman's & Bob Kelton's Manhattan Plaza Racquet Club—5 tennis, 2 racquetball courts, year-round pool, parking. 400 West 43rd. Fall reservations now accepted. 681-0080.

Elegant Charter Sailboat Parties—Dining services available. Includes sailing instruction. (914) 235-8370.

VACATIONS

Hilton Head—Luxurious Villa - Tennis, golf, fishing, swimming. (516) 864-3475.

Berkshire Fall Foliage Week-ends from $64.00 p.p. double occupancy. Swim (indoor and outdoor pools)... Golf... Tennis... Bar-B-Ques... Sightseeing... Touring. Includes breakfast and dinner, plus tax and tips. OAK n' SPRUCE, South Lee, Massachusetts 01260. Write for information or call *Toll Free* 1-800-628-5072.

SINGLES
7 Day Bermuda Vacations on the new Cunard Princess

September 24th

A full week of sun and fun on the newest ship in the world (British reg.), with 4 days in warm, beautiful Bermuda. Special singles program features entertainment, happy hours, poolside parties, free tennis, much more! Low share rate (3 in room) only $369 per person, includes all meals and entertainment. Call now for reservations: HARTFORD HOLIDAYS, (212) 895-7062 or (516) 466-0335.

Guaranteed Weight Loss—10-20 lbs. first week. Pool - Tennis. Free brochure. POCOCABANA LODGE, Poconos, Box 56Y, Minisink Hills, Pa. 18341. (717) 424-2200.

Berkshire Forum Mountain Workshops—Memorable companionship, meals, discussion. September 9th-11th, *The DNA Controversy.* Stephentown, N.Y. 12168, (518) 733-5497.

TRAVEL

Club Mediterranee Reservations—Summer, Fall available now. (212) 354-1600.

Worldwide Discount Travel—Our discounts are *Unbeatable!* Free catalog. 200 West 51st Street, NYC, (212) 586-0747.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 684-4994.

Singletours®—Hawaii - Europe - Island Tours with friends. Division of IDC, (212) 682-2040.

Singleworld® Cruises & Tours—Free 32 Page Catalogue. GRAMERCY, 758-2433.

NEW YORK CLASSIFIED

ADULT CAMPS

Southampton—New Horizon Tennis Camp, cottages, beach, 5 Har-Tru Courts, pros. Vacation Packages - Through October. (516) 283-5444.

SCHOOLS

New York School of Interior Design—Fall Term Day and Evening Classes begin September 26th. 155 East 56th. PL 3-5365.

Searing School—Coed, Grades 7-12. Program tailored to each student's needs. Small classes. Tutoring. 127 East 59th, 755-5626.

Tarrytown House
Executive Conference Center

THE SCHOOL FOR ENTREPRENEURS

A "new breed" of entrepreneurs is beginning to appear -- entrepreneurs who merge the best of market-place realities with a new view of themselves and the world.

Tarrytown Conference Center has established an intensive two- weekend course for such entrepreneurs. The course combines the high-intensity learning of the human potential movement with the strongest tenets of the marketing world. It concludes with the actual presentation of your personal business ideas, honed and professionalized during the course, to a potential investor from the financial community.

The success of this School for Entrepreneurs has required that we expand its schedule -- and openings are now available for three programs (September., November., December.) at Tarrytown House and one (October.) at the San Francisco Zen Center.

Write for brochure containing dates, rates, and further details.

Tarrytown Conference Center
East Sunnyside Lane
Tarrytown, New York 10591
212-WE3-1232 914-LY1-8200

EDUCATION

GREEN MOUNTAIN

WEIGHT CONTROL COMMUNITY
FOR YOUNG WOMEN 18-55
Poultney, Vermont
Thelma J. Wayler, M.S., R.D.:
Director

YOU'RE GOING TO LIKE YOU.

Now . . . during any season . . . on a lovely college campus in Vermont, you can become the woman you want to be. You'll lose weight and learn to maintain weight with the guidance of a leading nutritionist and her unique program of **Nutrition Education, Eating Behavior Modification** and **Exercise.** You'll swim, golf, play tennis, ski, skate, snowshoe and a lot more. After Green Mountain, you'll like the woman you've become . . . and you'll know how to stay that way. For brochure, call or write Green Mountain, Dept. NF, 230-10 64th Avenue, Bayside, N. Y. 11364. (212) 224-6453.

NOW . . . Fall, Winter, Spring, Summer

LOOK WHO'S TEACHING AT THE NEW SCHOOL THIS FALL: A world-renowned anthropologist; the Acting State Supreme Court Justice; a self-employed carpenter; the first woman conductor on Broadway. . . and a host of other fascinating people. This Fall, The New School brings you the expert view on politics, economics, business, theater, cinema, the humanities, the arts, and much, much more. You can choose from over 1200 courses. Classes start September 26th. For a free copy of the illustrated Fall '77 Bulletin, call 582-5555 at any time, or write The New School, 66 West 12th Street, New York 10011.

ADULT EDUCATION

Publicity Club-Syracuse University offers twelve PR courses in NYC, credit toward MA or non-credit, certificates awarded. Brochure: PCNY, 404 Park Avenue South, NYC 10016. 685-8220.

INSTRUCTION

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. We guarantee it! The atmosphere is relaxed, the 60 foot pool is a swimmer's dream and rates are modest. PARC SWIM & HEALTH CLUB, 363 West 56th Street, NYC. JU 6-3675.

Riverdale Skating School—Fall classes starting now. Winter classes starting October 18th. Tots thru Adults. For information 884-2700.

Opa! Greek Conversation Classes by... Michael Avgerinos, starting now. (212) 935-0781.

Margo's Art Classes—Adults/Children. Taught by Artist/Fulbright scholar. East 79th loft. YU 8-7000, x91

Read Faster - $98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Piano for Busy New Yorkers. Expect rapid progress. (212) LT 1-6470. (The "Composer").

PUBLIC TENNIS NOTICE

Junior & Adult League and Lesson Placement Try-outs

For all programs at STADIUM TENNIS, CROSSTOWN TENNIS, TENNIS INSTITUTE, and MANHATTAN PLAZA RACQUET CLUB

- Dates: Aug. 26-30, Sept. 16-18, 23-25, 30-Oct. 2
- Time: 4 PM to 7 PM all dates except Saturdays, 1 PM to 5 PM
- Place: Tennis Institute, 27 East 19th St.
- Phone: 212 254-4960
- Meet our club pros, have your game evaluated and tennis questions answered.

Piano Instruction—Concert pianist, experienced teacher. Julliard Grad, studied with Rosina Lhévinne. Children/Adults. Beginners, Intermediate, Advanced. Geared to individaul needs, likes. 362-6254.

Announcing a new intensive Tennis Instructional Program taught by top pros. *Five 1-hour lessons, $40* – all levels of play, free parking, towels, sauna, gym. We'll form groups and supply racquets. WALL STREET RACQUET CLUB, 269-8656.

Tutoring—Experienced teacher, Elementary Math and Reading. 260-5263.

German – Conversation - Reading knowledge. Classes - Private. SIGRID'S GERMAN STUDIO, 342 Madison, (212) 687-1499.

Spanish, Italian—Native, certified teacher. Private, group. 754-6737, 10 a.m.-5 p.m.

Rapid Reading Institute—Speed Reading and Visual Skills. (516) 767-1477; (516) 627-0222.

Astrology taught by top Professional. Beginners class starts Thursday, October 6th. 111 East 61st Street, (212) 321-0715.

French Dressmaking—Make your own wardrobe. Start September 19th... Day or Evening... MAISON SAPHO SCHOOL, 312 West 83rd, 873-9183.

PHOTOGRAPHY

Photography Courses—The Camera Club of New York now accepting registrations for Fall 1977. Twelve courses offered, ranging from Fundamentals to Advanced Workshops in both Color, Black-and-White. Course fee: $65.00. Eight two hour sessions. Classes start October 15th. Call, write, visit the Club, Monday - Friday, 2-6 p.m. 37 East 60th Street, NYC 10022. (212) 838-9710.

Focus 2000 - The Photography Workshop—The experience of a lifetime. Intensive three-day training in basic as well as advanced techniques. Ten beautiful weekend sites in U.S. Fall, 1977. Write/Call for full-color brochure: ADVANCES IN INSTRUCTION, 757 Third Avenue, New York, N.Y. 10017. Toll-free (800) 223-7640. Within N.Y. State (212) 754-2950, collect.

Learn Photography from Norman Snyder, Editor of *The Photography Catalog* - the in-book the entire photo-establishment is talking about. A variety of basic and advanced courses are offered. For details call or write: NORMAN SNYDER STUDIOS, INC., 7 East 19th Street, N.Y. 10003. (212) 254-2770.

WORKSHOPS

Focus On Change—Seminars on changing careers, assertiveness, creative divorce, coping. (201) 947-8696.

Study with *Life* photographer Yale Joel, stimulating Photography Workshops. Beginner, Intermediate, Advanced. Limited enrollment. Starts September 10th. (212) 556-2342; (914) 271-8172.

Focusing Career Paths: How to succeed in Job marketplace. New course $60. BETTY OWEN, 630 Third Avenue, 867-7667.

Decorating Workshops—Unique class in solving decorating problems. Home visits. (212) 486-1344.

Free Introductory Workshop—TA/Gestalt/Meditation. Saturday, September 10th, 10 a.m.-3 p.m. OMEGA CENTER, (212) 255-4295.

PERSONAL IMPROVEMENT

How To Pick A Therapist—Call INSTITUTE for PSYCHOLOGICAL CONSULTATION and REFERRAL. We provide evaluations, psychotherapy, referrals to N.Y. State Certified Psychotherapists. We'll answer all your questions. (212) 541-7600.

Psychotherapist-Counselor—Meaningful help using practical, proven methods. 535-4475.

The Consultation Service for Psychotherapy makes referrals to State Licensed Doctors in private practice at moderate fees. 777-4027.

N.Y. Society of Psychotherapy Practitioners—Selective referrals to trained and experienced therapists. Call NYSOPP anytime, (212) 544-9198.

PERSONAL IMPROVEMENT

Biofeedback Therapy Workshop! Stress Control through Cybernetic Self-regulation. Professionals. BIOFEEDBACK STUDY CENTER, (212) 673-4710.

Generous discounts up to 25%

for over 125 new-age human potential movement services around the country, including nationally popular growth experiences, sensuality and sexuality explorations, prosperity seminars, massage, Rolfing, and Polarity bodywork, health and nutritional guidance, dance, music, occult arts, awareness consulting, resorts, travel, books, records, tapes, magazines, etc. **A mere $25/year or $50/3 years for all discounts, seasonal directories, and a membership card.** Mail check to The Expanding Circle, 107 Marion Ave., Sausalito, California 94965. For more information or to use your **Master Charge or BankAmericard-Visa, call toll free anytime 1-800-528-6050, ext. 816.**
Arizona residents, call collect 1-602-955-9710, ext. 816.

The Expanding Circle

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

Marriage Encounter at luxury resort, September 16th-18th. N.Y. Center for Sexual and Marital Guidance, (212) 691-2094.

Lose weight with changed mental attitudes. Stop fooling yourself with fad diets. N.Y. HYPNOSIS CENTER, (212) 288-3832.

Stress. Tension. Anxiety—Reduce and eliminate them with Biofeedback. Minus Stress Seminars, 6 Tuesday evenings. Next seminar 9/20/77. (212) 873-4025.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

Weight Loss Guaranteed—*Ultimate Diet.* Famous Traylor Method. Fasting. Free Medical Exam... Free daily Massage... Sauna... Golf... Tennis... Pool... 10 acre estate of giant pines, ringed by golf course and wooded trails. Limited to 40 guests... SETON INN SPA, Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Facelift with Acupuncture—Remove lines and wrinkles. Look and feel years younger. Free literature. (Non-profit organization.) (212) 535-6400.

How To Manage Your Life—"I'm OK - You're OK". Transactional Analysis Workshops. TA AWARENESS CENTER, 838-0072.

You've had your last food binge! THIN FOREVER! 986-7376.

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

We fit
all types of

SOFT LENSES
even to correct astigmatism

CALL PE 6-9636

Sight Improvement Center
25 W. 43rd St. N.Y.C.
Suite 316 • (3rd fl.)

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (518) 329-1228.

Hypnosis! Weight, smoking, drinking problems. Free Brochure! PAUL CAINE, 683-1194.

Learn To Be Thin—New Behavior Modification course recently taught at The New School and *McCall's Magazine.* Small Groups. Awareness Training. No Forbidden Foods. Permanent Weight Loss Techniques. Free Introductory Lectures: September 7th, 8:00 p.m., Park Avenue Methodist Church, 106 East 86th Street; September 15th, 6:30 p.m., Workmen's Circle Hall, 45 East 33rd Street. 242-7300.

Lose Weight, Stop Smoking! Ear-Acupuncture, Dramatic results (non-profit organiztion). (212) 535-6400.

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

Social Success through IDC—*Playboy* says "IDC works". (212) 682-2040.

Lose Weight Fast—10/20 pounds week, guaranteed. HEALTH HOUSE, R.D. 2, Montgomery, N.Y. (914) 778-7242.

Contemporary Analytic Therapy for singles; couples: gay or straight. DEVELOPMENTAL PSYCHOTHERAPY CENTER, (212) 677-5400.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Eighteen years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

PUBLIC NOTICE

Everything You Always Wanted To Know About Divorce But Were Afraid to Ask. Daily lectures; Monday through Thursday. Legal Lectures Co., Inc., 964-8818.

"Train to volunteer at the Bronx Zoo. Call: (212) 220-5141."

FURNITURE

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Sealy Convertible Sofas with Posturepedic Mattress — *Big Discounts. Buy From Us - It's Worth The Trip.* MR. SLEEP, 32-36 Steinway Street, Astoria. 932-0500.

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, 228 East 51st Street, NYC 10022. (212) 755-7707. Open Sundays.

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.

Convertibles By Flaks... Immediate Delivery... Best Values... Mentioned in *Sales & Bargains.* FLAKS CONVERTIBLES, 49 East 34 Street. Open Sundays. OR 9-2322.

N.Y.C.'s ONLY **SOFA BED SUPERMARKET**
Trade discount prices. 100's of decorator designed convertibles and mattresses. Immediate delivery on many items.
Mon. - Sat. 10-6
Thurs. 10-8 SUNDAY 12-5
MASTER CHARGE—VISA
APARTMENT LIVING
FREE PARKING.
48 E. 21 St., N.Y.C. (212) 260-5050

Worth Discovering... *Especially now during our* Summer Sale. FURNITURE DESIGN CENTER, 242 East 51st Street. Open Sundays. 838-2823.

Brass Beds... Seeing's believing. JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

$200 Convertibles—NYC's largest selection of $200 sofabeds. Values to $400. Immediate Delivery. JENNIFER HOUSE, Downtown—404 Park Avenue South corner 28th Street. LE 2-4697. Daily 10-7 p.m. Uptown—1530 Second Avenue (between 79th-80th Streets), 535-1242. Daily 10-9 p.m. Saturday 6. Both stores open Sunday, 12-5 p.m.

Tremendous Discounts on Famous Name Furniture - Henrodon, Drexel, Widdecomb, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

OFFICE FURNITURE

Quality Used Office Furniture—Interestingly low prices. (212) 966-4800.

MUSICAL INSTRUMENTS

Fretted Clavichord in kit form. Lovely, intimate instrument of solid mahogany. $295 complete. Write for free brochure. ZUCKERMANN HARPSICHORDS, Box 121-M, Stonington, Connecticut 06378.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

AUTOMOBILES

Automobile Newsletter—1 year, $20. DMITRI, 60 West 10th Street, NYC 10011.

FOR SALE

Videocorder—Model EV320 Sony. Asking $1,500. (201) 246-7141.

Rugs, Kelims, Primitives—Beat gallery prices. Turkey, Afghanistan, Africa. Top Quality. Private. (212) 586-0977.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

SERVICES

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Manhattan Address Finder: The Finder converts all Manhattan address numbers into their nearest Streets or Avenues. For Finder, send $2.00 to KEMPNER, 3901 Independence Avenue, Bronx, N.Y. 10463.

NEW YORK CLASSIFIED

Copies, Printing, Bindings, Rubber Stamps—Prompt service. Free estimates. COPYMASTERS, 787-8400.

Response Answering Service —$5 a month. 868-3330. Recommended by the *Bargainfinder* as being truly superb! (Bilingual Spanish/English.)

Handwriting Analysis. $15. Elisabeth King, 121 Madison Avenue, NYC 10016.

$3 Answering Service/Mail Service $3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

Lovingly Lettered—Announcements, Invitations, Cards, Envelopes. Quick! MARION, 877-4290.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Accounting and Tax Service—Experienced, trustworthy. Call A.M. 377-0172.

Gayle Ltd. - Personal Shopper—For women needing expert assistance with their wardrobes. (212) 421-6241.

Xerox—Absolutely cheapest in town - 1¢ through 3¢ with this ad. Minimum $1.00. 595-1567.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Telephone Answering, Live, 24 hours from $5.00. Praised in "Sales And Bargains." METROLINES, (212) 691-5800. Direct pickup available.

HEALTH/BEAUTY SERVICES

Redken Beauty Salon, Retail Center and Beauty Consultant. Scientific approach to face, hair, scalp problems for men, women. Honee hair removal. Facials. Pedicures. Special prices with this ad... V. George, 501 Fifth Avenue, NYC, (212) 687-9097.

Where dependability is tradition! Waxing with our own made honey wax will leave you hairless and stubble free. Manicure (nail wrapping), pedicure. Kenatron Painless Tweezer method. Credited by 22 National Beauty Editors. INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240. 9-7 Weekdays, Saturdays 9-5. By Appointment.

TAKE IT OFF!

Lucy Peters

THE UNIQUE ELECTROLOGISTS

Because we use the extraordinary **LAURIER INSULATED BULBOUS PROBE,** we do what everyone else can only promise.

IMMEDIATE AND PERMANENT RESULTS

Manhattan 486-9740 • Queens 830-0330

Featured Editorially in "VOGUE", Sept., 1976

Waxing - Fast, expert—Full legs including bikini $18... Electrolysis... Manicures... Pedicures... ESTÉTICA, 305 East 53rd, 753-0475.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

HOME/BUSINESS IMPROVEMENTS

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

Vija Does it all... Designs... Decorates... Murals... Supergraphics. (212) 523-5557.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Lofts, Co-ops, Brownstones—Complete design/construction projects. STEVE, 966-0184.

Vertical Blinds Wholesalers - 12 ft.—$169! Mini-blinds... Commercial - Residential... N.Y... N.J... Connecticut.... (212) 279-3720.

Architectural Designer/Contractor—Stained Glass, pure carpentry, renovation. MEL GEARY, 285-0170.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Contracting & Kitchen Centre—Designer/Builder/Contractor offering complete remodeling service, custom kitchen, baths, alterations. 20 years professional service. References. (212) 994-1205.

Manhattan Painters—Fast, clean, professional. Estimates. 691-7950, x444.

Painting Service—Apartments, Cooperatives, Houses. Quality craftmanship. References. 777-8901.

New World Craftsmen—A frequent guest in New York's finest homes. Exceptional Painting, Wallpapering & on site Woodstripping. Call 243-1950.

Ceramic Tile—Large selection Floors—Walls. Installations, Repairs. THE QUARRY, 183 Lexington (31st), 679-2559

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Painting / Papering / Carpentry—Save $$$. Top Quality. We really care! Excellent references, insured. Free estimates. Jim - 246-9473

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 689-0550.

GREENERY

Botanic Garden-trained specialist: backyards, terraces, indoors. Consultation and planting services. 875-0188.

Potted Plants Pooped? Try BROWN GOLD Potting Soil. It works!

LICENSED MOVERS

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

The Mother Truckers. 3 hour minimum. Trucks, pianos, storage facilities. 741-3380–1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

I Decided On HOLLYWOOD TRANSFER - I've learned through experience. Local/Long Distance. Packing/Storage. #946, 36 Cooper Square, NYC. 677-6440.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Realistic Estimates. Reasonable Rates. Immediate Service. 677-7930.

Roselli Moving - Storage—Low rates. Personalized service. D.O.T. #1602, 2303 Mill Avenue, 444-3271.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

Graduate—Often recommended. Local / Long. #1706, 420 West 119th, 864-7640.

NIGHTS 436-3613 **228-1900**

S & D Quick Movers Inc.

VAN and 2 MEN $18.00 Per Hour

# 399 **91 E. 2nd St., N.Y.C.**

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

American Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Hud Movers. Licensed. 3 men and van. $25 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

New York's Movers Since 1898. One Family Care. MORRIS VANS. Reliable, Efficient Service. Guaranteed Packing. Pianos. #303, 572 Grand Street, NYC. 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC YU 9-1356.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

The Padded Wagon—Antique & fine arts specialist. Storage, our own warehouse. Packing, crating. Household and commercial. Guaranteed Estimates. Master Charge. #709, 692 Greenwich Street, Manhattan. 255-8343.

Nice Jewish Boy with Truck, and Warehouse. Storage, pianos. Phone Estimates. "I Care". 7 Days/Nights. 925-1043. #1678, 157 Hudson, NYC.

Allcity Moving & Storage—Van + 2 Men, $16/Hour. 677-5961. #1646, 26 First Avenue, Manhattan.

TRUCKERS

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Quick (but careful) Trucking—Immediate Service. Reasonable Rates. 673-5341.

NEW YORK CLASSIFIED

TRUCKERS

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. Affiliated with Van Gogh Movers, D.O.T. #895. CA 6-6670.

Thrifty Truckers—Low Rates, Household, Commercial, Local, Long Distance. 265-7992.

Low Cost Truckers—No minimum, traveling time. Long distance. (212) 727-2764.

Light Truck Co.—Trucking, Pick-ups, Delivery. 737-8007 Anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

Trucking Company—Household, Commercial, Antiques, Storage, Deliveries. Experienced. 674-7438.

MERCHANDISE OFFERINGS

Leather Jackets - Jackets - Shearlings - Factory Prices—From $49 - LFO, 390 5th Avenue (36th Street Entrance), Room 803 - (212) 279-2496.

Creating With Childcraft—Your child supplies the imagination. *Childcraft* supplies everything else... paints, crayons, paste, clay newsprint, beads, Messy Play Tray, Double Easel and more! A storeful of the finest arts and crafts materials for youngsters. And from September 7th-14th only, our popular waterproof, snap-on plastic Art Smock at the special price of $2.75. CHILDCRAFT CENTERS: NYC - 150 East 58th Street, 155 East 23rd Street. NJ - 20 Kilmer Road, Edison.

Second Story reopens September 6th with New/Nearly New Designer Clothes at Thrift Shop Prices. 1400 Third (79th-80th), Tuesday-Saturday, 10:30 - 5:30.

Gigantic Redwood Slabs Virgin Straight-Grain. Wholesale - Retail. (212) 666-7741.

A return to elegance
and femininity!

fall collections

from the world's
most famous designers.

the clothes garden
31 E. 64th St. Mon.-Sat., 10:30-6:00

Fur Coats at Wholesale Prices! Buy direct from manufacturer. Lynx, Coyote, Fox, Nutria, Raccoon, Mink, Sable, etc. VARRIALE FURS, 363 Seventh Avenue, NYC. Call for appointment, 564-0284.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

Fur Pillows—Rugs—Bedspreads. Fur importer's closeout bargains. 7 days/nights. (212) 679-4449.

Backgammon Sale—Importer. Below wholesale. From $9. 855 6th (30th), Room 618.

Curtains in cotton muslin or carefree permanent press, some with ruffles, others with fringes. Also bedspreads, dust ruffles, canopy covers, tablecloths. Free catalog. COUNTRY CURTAINS, Dept. N-9, Stockbridge, Massachusetts 01262.

Air Conditioner, Television, Appliance Bargains... New, warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

All It Takes
Is One Visit

To discover exciting current designer clothes dresses, coats, suits, gowns, sportswear at fantastic low prices.

For 27 years, fashion conscious, money wise women have been shopping at Remin's — one of the original off price stores.

Isn't it time you discovered Remins?

Remin's
an adventure in shopping

665 North Ave.
New Rochelle, N.Y.
Just 30 minutes from N.Y.
Please call collect for directions
(914) 632-3551

Tiffany style lighting—All handcrafted in genuine stained glass... Low Low Prices... TIFFANY HOUSE factory outlet stores... Westbury, L.I. (516) 333-7272; Paramus, N.J. (201) 845-7750; Derby, Connecticut (203) 735-2050.

Holding a sales meeting, *convention or seminar?* Call Plumagere for attaches, desk accessories, etc. Custom made for your participants and budget. Plumagere of N.Y., 5 West 30th Street, 564-7040.

T-Shirts, Sweatshirts, Bags, Umbrellas—Your advertisement silk-screened. Designed to order. 3 dozen minimum. GALE GRAPHICS, 740-9300.

Color TV's, Appliances—Lowest prices. Call with model. SHOP--BY-PHONE, INC., (212) 962-4988.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% off. Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

FURS

Raccoon Coats, full length - $1,195; Muskrat coats, full length - $695; Jackets from $395. Various others. Limited Quantities.

GERMAINE INC.
330 Seventh Avenue ☎ OX 5-0645

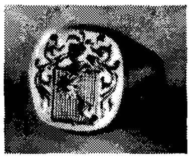
Window Fashions... We Manufacture... Designer Vertical Blinds and Skinny Horizontals (1 Week Delivery)... Shades... Woven woods... (212) 435-6326.

Unique, Distinctive Necklaces in semi-precious stones, gold, sterling, rarely seen in exclusive jewelry stores. All below wholesale. Call for appointment BARBARA or JACK - 242-3565.

National Brands Clearinghouse—TV's, Appliances, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

T-Shirts, Sweatshirts, Totes—Custom printed. Low prices. Fast. A.P.M., 168 Madison, 889-5800.

FAMILY CREST RINGS



Solid 14K Gold, **$195.** Sterling Silver, **$90.** **WE WORK IN THREE BASIC WAYS** — If you have a crest, send a copy of it, otherwise you may check it against our list, or you may design your own (see below). **SEND FOR OUR FREE COLOR CATALOGUE.** If, in addition to free catalogue, you want our booklet with over 20,000 names for which we have crests available plus instructions on how to design your own crest, **send us $1.00.**

HERALDICA IMPORTS, INC. NYM
21 WEST 46th ST. • NEW YORK, N.Y. 10036

EMPLOYMENT

EMPLOYMENT OPPORTUNITIES

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RE●SPONSE CAREER COUNSELLING, (212) 228-8908

Women's Career Development Services—Professional staff. 421-1157, 9-5.

Sales Rep for Upscale Publication—Personable, energetic salespeople wanted for exclusive Manhattan restaurant publication. Flexible hours. Direct selling experience preferred. 861-5758.

Director of Marketing Services to manage the marketing and sales promotion activities of the new Baltimore Convention Center. Substantial experience in marketing, promotion and sales required. Please send resume along with salary history and requirements to: Box HEF - 56, Miss Hilda E. Ford, Director of Personnel, Civil Service Commission, 111 North Calvert Street, Baltimore, Maryland 21202.

WANTED! Sales Promotion Genius

Experienced: coupons, tie ins, sweepstakes, contests and more. Creative doer. We are a marketing company with many contacts interested in setting up a new subsidiary. We offer excellent financials, a fine creative group, a full art department and a great sales arm. Reply in confidence. Box 1203 NYM.

REAL ESTATE

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

Commuter: Occupy N.Y. Apartment-alone. Weekdays only. $125/month, furnished. Box 1201 NYM.

APARTMENT WANTED

Furnished Apartment Wanted—Major California Corporation relocating to NYC seeks 3 or 4 elegant apartments on East Side, 1 or 2 bedrooms. Price open, lease flexible. 794-1350.

Author seeks six room furnished sublet through May. Box 1204 NYM.

CO-OPS/CONDOMINIUMS

Flushing—2 bedrooms, 2 baths, formal dining room, decorator walk-in closets, gourmet kitchen, marble entry floor and fireplace. Many extras, indoor pool, gym and sauna. $55,000. (516) 367-3032.

BUSINESS OPPORTUNITIES

Existing Mortgages Purchased—Money to Expand Business. REGAL CAPITAL, (516) 829-5150.

NEW YORK CLASSIFIED

HOUSES AVAILABLE FOR SALE/RENT

Bergen County, New Jersey—Members of 3 Multiple Listing Services. Over 1500 Houses. TRIBUNE REALTY INC., (201) 567-4300.

70's near Lincoln Center—Gracious 1-2 family 5-story Townhouse. 7 bedrooms. Living and professional. Exclusive. AUSTIN K. HALDENSTEIN, 362-9600.

Northeastern Pennsylvania—custom ultra-modern home on large private lake. Designed for entertaining and gracious living. 3 hours from Manhattan, near I-81 and Elk Mountain. $98,500. ACRES REAL ESTATE COMPANY, Montrose, Pennsylvania, (717) 278-2136, 24 hours.

Essex, Connecticut—Balconied artist's studio with contemporary addition. 4 private acres, brook, meadow. $98,500. SPARRE AGENCY, REALTORS, (203) 434-9100.

COUNTRY HOMES/FARMS

Pine Plains, N.Y.—An individual place. 146 acres, 2 hours from NYC. Handcrafted home and large sculptor's workshop. Privacy, accessibility, broad valley, classic view, fields and woods. Offered at $162,500. (518) 398-7521.

LAND AVAILABLE

Tuxedo Park, N.Y.—Community established 1886. Choice acreage for building or investment. 50 minutes NYC. Must liquidate immediately. (914) 351-2208.

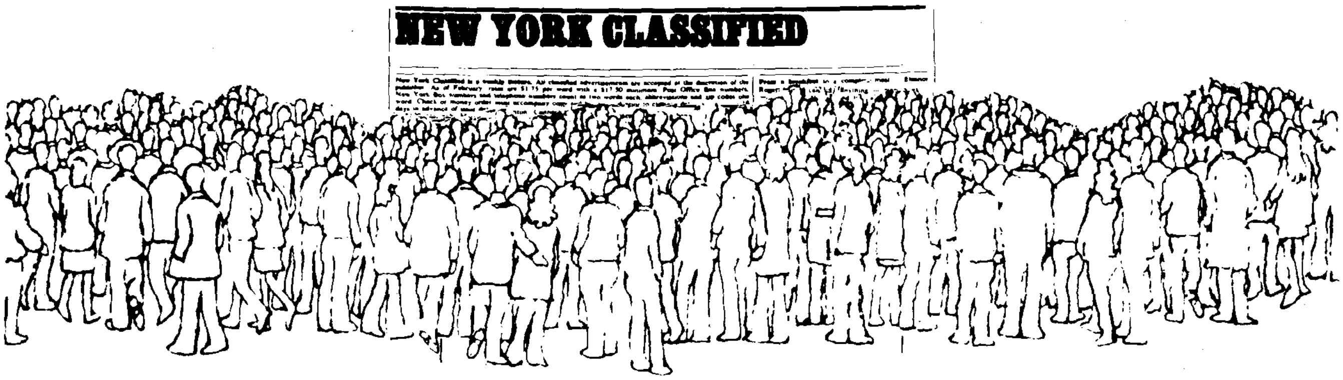
Own A Mountain—Owner selling 265 wooded acres near New Paltz. Magnificent views, superb hunting. 70 minutes G.W. Bridge. $59,000 cash. (914) 895-2987 or P.O. Box 410, Wallkill, N.Y. 12589.

Maine Ocean Islands, Estates, Shore Lots—Send for free list of offerings. DOWNEAST ACREAGE, INC., Real Estate Brokerage, 151 Broadway, Suite 46-B, Bangor, Maine 04401, (207) 947-4567.

FOREIGN REAL ESTATE

Acapulco, Mexico—Luxurious villa overlooking bay, pools, waterfall, gardens, 2 master bedrooms, sunken baths, staff, etc. Rental $125 daily - with servants or asking $125,000 sale. (212) 249-2622.

THE WORKING CLASSIFIED



NEW YORK

NEW YORK MAGAZINE, 755 SECOND AVENUE, NEW YORK 10017

Here is my ad. I enclose $ ______________ for ______________ words

☐ 1 time rate ☐ 2 time ☐ 3 time ☐ 4 time

Please run my ad on the following date(s): ______________

(published weekly).

COPY: ______________

NAME ______________ ADDRESS ______________

CITY ______________ STATE ______________ ZIP ______

TELEPHONE ______________

SIGNATURE ______________

☐ MASTER CHARGE ☐ BANKAMERICARD

CARD NO. ______________

EXPIRATION DATE ______________ INTERBANK NO. ______________

Post Office box number and telephone number count as two words each; abbreviations and Zip Codes as one word each. We will also assign a NEW YORK box number for an additional $5.

TO PLACE YOUR AD CALL 986-5894 AND YOU CAN CHARGE IT ON MASTERCHARGE OR BANKAMERICARD

1 Time Insertion
$3.00 a word—$30.00 minimum (10 words)
2 Consecutive Insertions
$2.50 a word—$25.00 minimum (10 words)
3 Consecutive Insertions
$2.35 a word—$23.50 minimum (10 words)
4 Consecutive Insertions or 13x (year)
$2.25 a word—$22.50 minimum (10 words)
26x During Year
$2.20 a word—$22.00 minimum (10 words)
51x (1 year)
$2.15 a word—$21.50 minimum (10 words)

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; *3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each.* Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

VINTAGE IN-TOWN COLONIAL

An Antique Collector's Dream of the early 19th Century, located in the historic village of Pluckemin, Bedminster Township. This home offers a living room with a bay window, dining room with hand hewn beams, family room and country kitchen. Three bedrooms, 1½ baths and wide plank floors throughout with a magnificent garden and lovely landscaping. A superb value at... $88,000.

max e. SPANN inc.

Route 202 **(201) 766-0700** **Bernardsville, N.J.**

PIERMONT, NEW YORK
Hudson River Waterfront Ranch With Boat House!

Repairian Rights with Docks! 1½ story beamed ceiling in Living Room with Fireplace! Joulisie windows in Florida room! Country Kitchen with River Views! 3 Bedrooms, Garage. *20 minutes to NYC.*

Helen Skjerding, Realtor **(914) 358-0451**

GREENWICH, CONNECTICUT

Distinctive Colonial carefully planned to compliment its magnificent, natural setting. Family living room with fireplace, extra large Living Room for entertaining, cozy library with fireplace, 3 bedrooms, sitting room, 3 baths & maids quarters. A spacious, warm & inviting home.

NEWHALL & OGILVY
(203) 869-8100

SCARBOROUGH

Graciousness personifies this Hudson River area home in a prestigious Briarcliff Manor neighborhood. A few minutes from Sleepy Hollow Country Club and Rockefeller Estate riding trail. A handsome library is a mans dream. Two spacious suites, 3 other bedrooms, (guests) or servants quarters. Garage apartment. Walk to train. $198,000 with additional lot $225,000.

WEBER-TUFTS
(914) 762-2271

Unspoiled Upper Bucks County

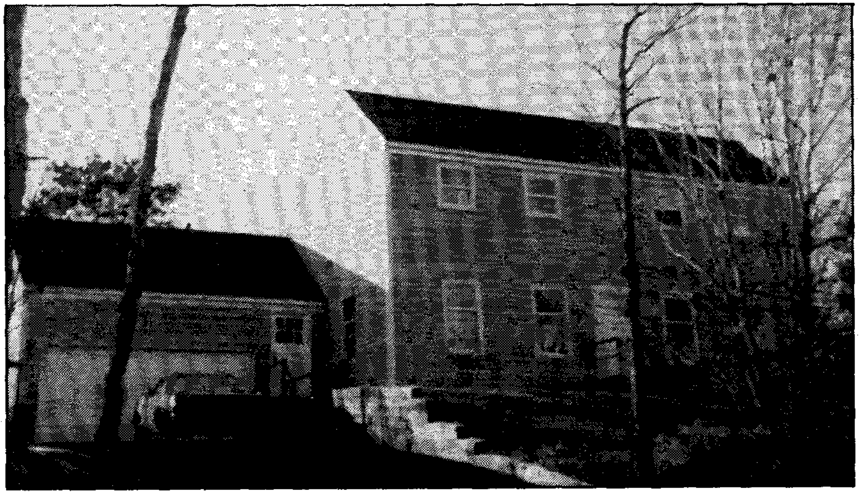
1½ hours NYC, nestled in a lush valley untouched by the 20th Century is situated a 4 bedroom stone house. Eat-in country kitchen with glowing franklin stove, dining room with balcony overlooking sylvan pastures and Whyeth like barn on well landscaped 10 acres, newly restored by a designer. Being offered for $135,000.

F. LOUIS FITTING REALTOR
(215) 766-7665 **(215) 862-2291.**

MONTAUK

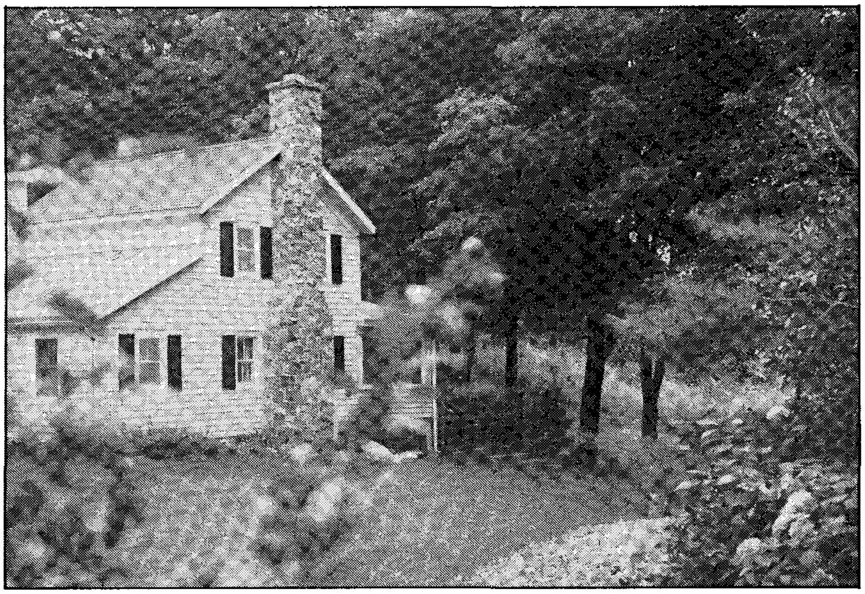
The feeling of being at Sea. New Waterfront Contemporary directly on sandy Sound beach-bulkheaded. A wonderful home for large family or entertaining. Tremendous living room with stone wall fireplace, extremely large kitchen with ALL appliances. Master suite with double bath plus 4 bedrooms, 3½ baths, 2 car garage. $250,000... EXCLUSIVE WITH:

EDWARD A. POSPISIL
The Plaza, Montauk **(516) 668-5200**



WATER MILL: *Let your imagination soar across the open fields that the Hamptons still offer. This eminent home, on a wooded knoll offers 4 bedrooms, 3 baths with all amenities, including air conditioning. $90,000.*

CLEM RYAN, Real Estate
Water Mill, N.Y. **(516) 726-958**



56 SURVEYED ACRES

surround hill-top large spring fed pond. Ideal for boating, swimming and fishing. Total privacy of tall oaks, white birch and pines. Nearly half mile frontage on town maintained dirt country road near historic Ancram, N.Y. in sourthern Columbia County. Less than two hours driving time form NYC near local Amtrak station. A fine old farm house with great stone fireplace. Four bedrooms, bright dining and living room, good heating, plumbing (one and one half baths), well, septic, etc. COMPLETELY INSULATED. A very special country place for $85,000. Extremely long term liberal financing available. CALL ANYTIME

Irving Price, President
HUDSON MICHAEL REALTY, INC.
554 Warren Street, Hudson, New York
(518) 828-1534

CHAPPAQUA

Elegant Small Estate

in one of Westchester's finest communities. All the virtues of a large estate are compacted here into 3½ impressively landscaped acres for family that appreciates joys of good living without financial burdens that usually accompany it. 3 bedroom centrally air-conditioned Ranch House has large Living Room, spacious Dining area, modern all-tile kitchen, tremendous wood-paneled den with spectacular woodburning fireplace. Thermopane walls overlook terraces, covered patio, in-ground heated pool. Most unusual cabana in Westchester has circular wet bar with professional refrigeration, dressing rooms, tiled powder room and shower, all a/c and heated. Open spaces, easy living, gracious entertaining - it's all here. Priced to sell.

OR

Will negotiate exchange of this suburban heaven for equally superb 2-bedroom cooperative overlooking Central Park, 59th to 72nd, East or West. Weekends (914) 238-3406; Weekdays (212) 244-2828.

HOUSES FOR SALE
BROOKLYN HEIGHTS VICINITY

PARADISE IN BROOKLYN

Who'd ever guess that behind these lovely doors - just 20 minutes from midtown - lies one of the most breathtaking estates in all of New York. 2 exquisitely detailed homes plus covered parking for 2 cars and immense garden for cattle, peanuts. $125,000, excellent terms.

Renaissance Properties, Brokers
Bill Harris 625-4791

Two Fine New York Apartments

FIFTH AVENUE DUPLEX

Beautiful, livable 11-room apartment overlooking Central Park and sailboat basin. Spacious lightfilled gallery with fine marble floor opens to drawing room and dining room, both with parquet floor and working fireplace. Chinese landscape mural covers drawing room walls above wainscot. Beautiful chandeliers. 3 large bedrooms, mahogany paneled library. 4 maid's rooms. Offered at $325,000. Brochure #NM1-23.

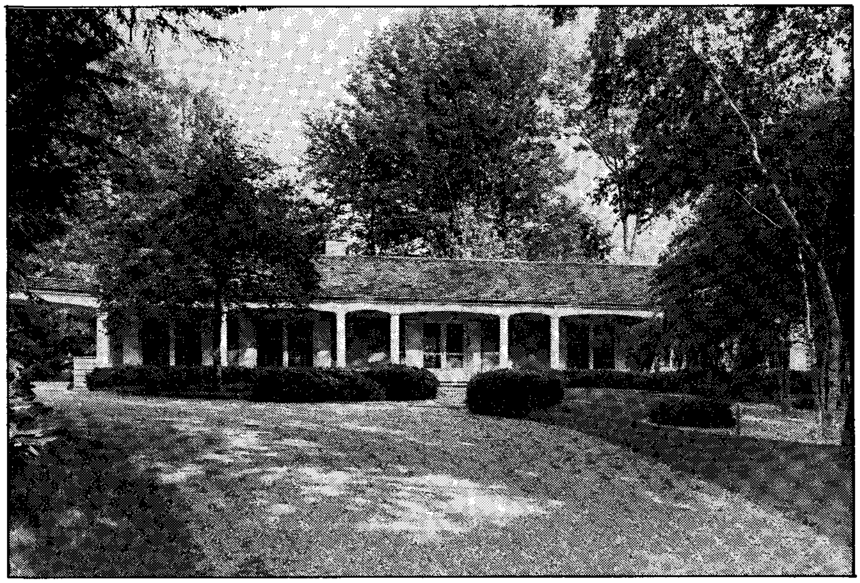
HOTEL APARTMENT

In the heart of mid-Manhattan close to all that is best in New York City, an apartment with complete hotel services in one of New York's finest hotels. On the 21st floor, its large solarium and enormous wraparound terrace offer some of the most dramatic views in New York, including midtown's skyscrapers, Central Park and the Grand Army Plaza just below. Master bedroom suite, 32-foot living room, dining room, comfortable library, modern kitchen, one staff bedroom. Offered at $325,000 furnished. Brochure #NM1-24.

For further information, please contact us at

Sotheby Parke Bernet International Realty®

980 Madison Avenue, New York 10021, telephone (212) 472-3465, 3400.



SIMPLY LUXURIOUS

This unpretentious country house on a sparkling private lake in Pound Ridge has every possible luxury. Central air conditioning, jacuzzi bath, sauna, remote control wiring, hi fi intercom, customized closets, wine cellar, etc., etc. Entry hall, card room, living room with fireplace, dining room with fireplace, recreation room with franklin stove and wet bar, 4 bedrooms, 5 baths and a separate studio, huge breezy screened porch overlooks beautiful terraces and a sandy beach. $275,000. Brochure upon request.

Exclusive Agents
Pound Ridge Real Estate
(914) 764-4661

TOWN & COUNTRY PROPERTIES

WARWICK, N.Y.

Elegant shingle-style home on 3 landscaped acres. Completely and lavishly renovated. 14 rooms - large oak kitchen/brick fireplace, master bedroom features dressing area with 18' of closets, sauna, sunken tub. Central air conditioning, rear veranda looks over gracious lawns, wisteria arbor & large carriage house. Warwicks most prestigious section. 1 hour from NYC. $149,000. OWNER: by appointment only (914) 986-2288 - 986-1002.

WATERFRONT — CAPE COD

Sun, Sand & Sea in a quiet old village are part of the lure of this completely livable home graciously sited on 2½ acres overlooking Cotuit Bay and Nantucket Sound. 3 bedrooms, 2½ baths and cabana house.

OYSTER REAL ESTATE

Main Street	Main Street
Osterville, Mass.	Cotuit, Mass.

(617) 428-5754

PRIVATE COUNTRY COLONIAL

Elegant 8 room home on 4½ acres in exclusive area! Sandstone and frame built with 4 bedrooms & 3 baths. Property suitable for all types of recreation, including large barn with many possibilities. Walk to country club! In Rockland County, $119,900.

LYDECKER AGENCY
NYACK (914) 358-3700

Southern Berkshires
10.4 WOODED ACRES

2½ hours NYC, part of private estate, complete privacy, walk to lake, $11,700. 15 year terms.

Owner, (212) 580-8984

THE NYACKS

Brick & stone Colonial on ½ acre in prime condition. 7 bright, spacious rooms. South Nyack, $79,000.

Charming frame 8 room Dutch Colonial - needs tender loving care. A good investment for your time. Nyack, $69,900.

Wright Bros.

(914) 358-3050

MANHATTAN TOWNHOUSE
OFF FIFTH AVENUE

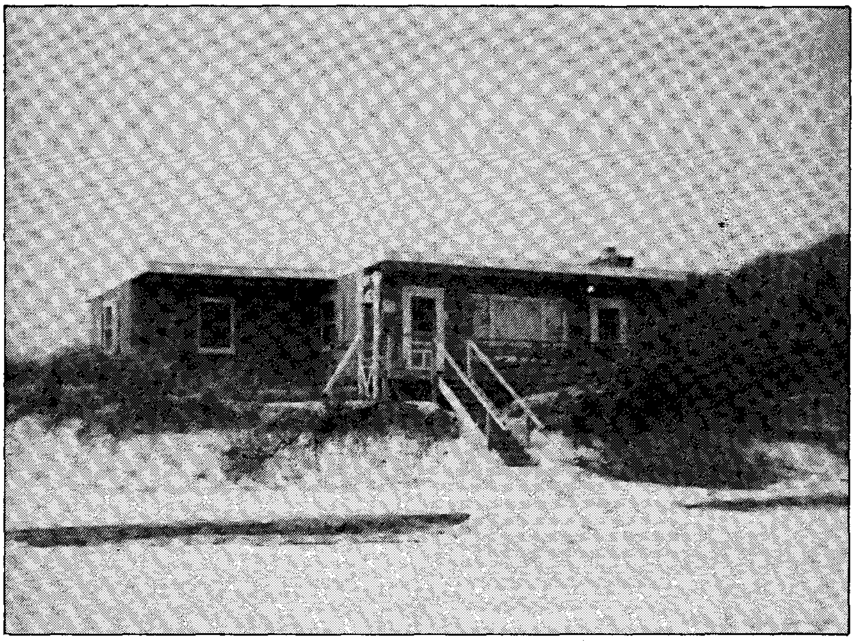
Spacious and wide five story brick townhouse with elevator, near Metropolitan Museum of Art. Many bedrooms plus large skylighted studio and two terraces. Asking $490,000.

WILLIAM B. MAY CO.
Extension 3 688-8700

DORSET, VERMONT

One of the most gracious "Enfield" houses in Dorset - on a hillside, facing West, overlooking its own pond. Living room, sitting room, dining room, kitchen, family room, studio, 4 bedrooms. $190,000. Exclusive.

SNARE ASSOC. LTD.
Dorset, Vt. 05251 (802) 867-5300



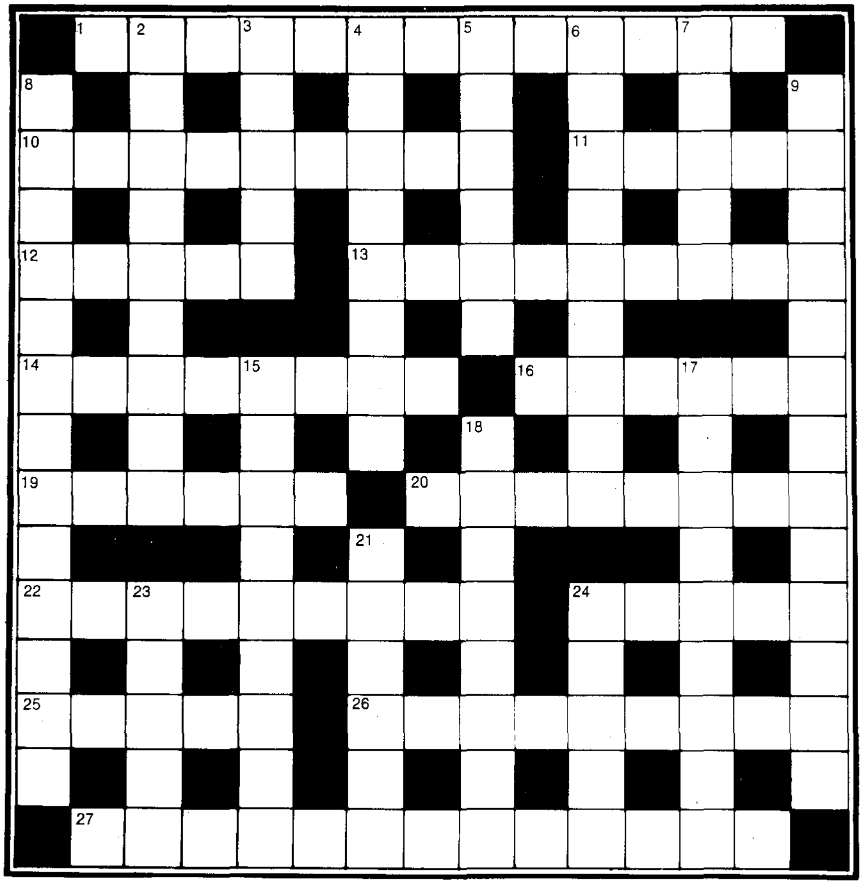
Hamptons Oceanfront
"A Beachcomber's Hideaway"

In Sagaponack on 2 acres - 300 feet of restless surging sea. 3 bedrooms, fireplace, heat, furnished. Tranquility at $150,000.

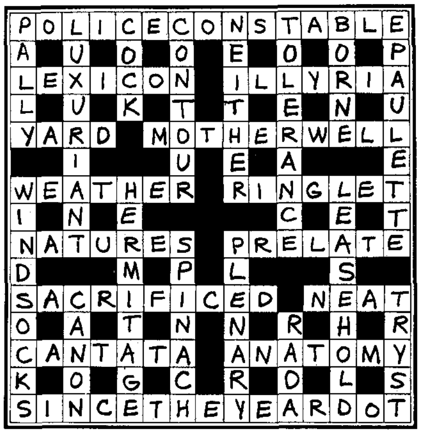
JACK DOUGLAS REALTY, INC.
54 Main Street East Hampton, New York
(516) 324-1133

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



P	O	L	I	C	E	C	O	N	S	T	A	B	L	E
A	■	U	■	O	■	O	■	E	■	O	■	O	■	P
L	E	X	I	C	O	N	■	I	L	L	Y	R	I	A
L	■	U	■	K	■	T	■	T	■	E	■	N	■	U
Y	A	R	D	■	M	O	T	H	E	R	W	E	L	L
■	■	I	■	■	■	U	■	E	■	A	■	■	■	E
W	E	A	T	H	E	R	■	R	I	N	G	L	E	T
I	■	N	■	E	■	■	■	■	■	C	■	E	■	T
N	A	T	U	R	E	S	■	P	R	E	L	A	T	E
D	■	■	■	M	■	P	■	L	■	■	■	S	■	■
S	A	C	R	I	F	I	C	E	D	■	N	E	A	T
O	■	A	■	T	■	N	■	N	■	R	■	H	■	R
C	A	N	T	A	T	A	■	A	N	A	T	O	M	Y
K	■	O	■	G	■	C	■	R	■	O	■	L	■	S
S	I	N	C	E	T	H	E	Y	E	A	R	D	O	T

Clues

ACROSS

1 Ruddy mate? (8, 5)

10 Unusually, promises to pay in kinky surroundings. (9)

11 Eastern leader in plain clothes. (5)

12 When meal doesn't, this man will be disappointed! (5)

13 Sparkled with still endless greed perhaps. (9)

14 Takes out parts. (8)

16 No pianos in backward Eastern state. (6)

19 Saw parent collapse. (6)

20 Pest—note his odd and habitually lazy disposition. (8)

22 Pipe and illegal smoking material in plant. (4-5)

24 All-Black where rugby might be played. (5)

25 Edward's swallowing string according to requirements. (5)

26 Is it pigs it holds? Rubbish! (6-3)

27 Made progress even in this stiff kind of test. (7, 5)

DOWN

2 Handy thing to look through! (9)

3 Flower upsets our street! (5)

4 Penetrating views, with target fixed? (8)

5 Certainly *not* the movement for the happy politician! (3-3)

6 Handing on the money—is that relaxing? (9)

7 Delay the doctor without fee maybe. (5)

8 Liable to get hurt if prostrate after mishap. (8-5)

9 Flier superior to those from the plant? (4, 2, 3, 4)

15 Displaying insensibility when breaking a leg in an eastern area. (9)

17 Amusement arcade game about right for publication? (9)

18 Near to Edward, shut up in fact. (8)

21 It's spoken in a high wind, swirling, in charge. (6)

23 Object about me being correct. (5)

24 Bit of a chess man? (5)

CHANGE OF ADDRESS

Attach present mailing label here and write in *new* address below.

(Please allow 4-6 weeks' processing time)

Name

Street Address

City

State *Zip Code*

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

☐ 1 year—$18 ☐ 2 years—$32

☐ Payment enclosed ☐ Bill me

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Between the covers—The Sale Annex of Barnes & Noble in Rockefeller Center is now open. It's really a beautiful bookstore with an amazing stock and some fantastic low prices. Examples: The top 500 paperbacks, current and moving, are 20 percent off; every Abrams art book, 20 percent off; the current top 175 hardcover fiction titles, 30 percent off; approximately 100 of the top current nonfiction titles, 20 percent off. This does not count the titles on the New York *Times* best-seller list, all sold from 32 to 38 percent off: *The Thorn Birds*, list $9.95, here $4.88; *The Book of Lists*, list $10.95, here $5.99; *The Crash of '79*, list $8.95, here $5.95. There is also a giant stock of publishers' remainders, including art books and classical records at huge price reductions. Master Charge, Visa, checks accepted; returns are possible. *Barnes & Noble Sale Annex, 600 Fifth Ave. at 48th St. (765-0590); Mon.–Fri. 9:45 a.m.–6:45 p.m., Thurs. till 8 p.m., Sat. 9:45 a.m.–6 p.m.*

Warehouse sale—If you want top-grade, museum-quality furniture at wholesale prices, hurry to this two-day sale, the first here in eight years, and the first to which the public has been admitted. Some items new and in cartons, some discontinued, some showroom samples, all priced according to condition. Many one-of-a-kind. All furniture from Finland, Holland, Germany, and Italy, including original Alvar Aalto and Marcel Breuer items (in the Museum of Modern Art Design Collection). Some examples: Aalto dining table/desk, 36 in. by 72 in., white laminate inset, retail $430, now $190; Nord stacking dining chairs, in various colors: arm, $165 retail, now $74; side, $135 retail, now $60; Anfibio leather sleep sofa, retail $2,650, now $1,000–$1,300, depending on condition; Breuer lounge chairs, wicker and chrome, retail $550, now $100–$245, depending on condition; eight Verner Panton stained "sculpture" chairs, retail $260 each, now $90 each; really handsome Interlübke white wall units from Germany, in almost endless possible combinations, some with speaker enclosures, one with a Murphy-style bed, all at various prices, but one 12-foot combination we saw was $3,146 retail, now $1,400. Hundreds of pieces are available at great reductions. Checks accepted; no credit cards. Delivery arranged (additional); all sales final. *ICF (International Contract Furnishings, Inc.) Warehouse, 31-11 20th Rd., Astoria, Queens (by subway: BMT RR to last stop, Ditmars–31st St., then walk three blocks north on 31st to warehouse; by car: Queensboro Bridge, lower level, left at 31st St., under el, to 20th Rd.; or Triborough Bridge to 31st St. exit, left on 31st St., to 20th Rd.); Fri. 9 a.m.–9 p.m., Sat. 9 a.m.–5 p.m.; 9/9, 10 only.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Boning up—This special purchase of off-white translucent bone china at 99 cents each piece is a sellout every time. Mix and match the cups, saucers, salads, bread-and-butters, and dinner plates, and they're just under $5 a setting. Also good buys are the luncheon sets, five pieces of white with a gold band, sold in settings at $5. China maker's name is famous, but not a whisper. And if you are into old English textile spools as candleholders, they're $1 each here, more elsewhere in town. A 43-in. round oak parquet butcher-block table with solid-oak base, was $200, now $140; a butcher-block wine-and-cheese cart, 30 in. high and holding a dozen bottles, was $110, now $75; butcher-block clock, was $40, now $22; reproduction of an antique regulator clock, was $110, now $79.95. Master Charge, Visa, checks accepted; exchanges made. *The Great North Woods, 425 Fifth Ave. at 38th St. (889-0983), and 160 East 86th St. (369-6555); Mon.–Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; 683 Lexington Ave. between 56th and 57th sts. (593-0423); Mon.–Fri. 10 a.m.–9 p.m., Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; while stock lasts.*

Rings and things—Contemporary Danish jewelry, in silver and 14K gold, is being closed out here for three weeks. The discounts are roughly 30–60 percent, and, unless you are a man with small hands and wrists, the rings and bracelets are only for women, although there are neck rings, cuff links, etc., for men to choose from. Examples: a sterling ring set with two amethysts, was $44, now $16; an amazonite-and-sterling ring, was $32.50, now $16; sterling-silver bracelet-within-a-bracelet, was $60, now $28; silver wing-shaped pin, was $22, now $12; matching necklace, was $74, now $30; abstract silver-and-inlaid-enamel owl, was $43, now $15; bold silver pendant to hang on neck ring, was $70, now $25; very heavy sterling "shackle" link bracelet, was $300, now $175; gold wire earrings, were $250, now $165; gold earrings set with turquoise, were $325, now $160; gold-and-amethyst ring, was $180, now $95. Many lovely pieces here to select from. American Express, Master Charge, Visa, checks accepted; all sales are final. *Royal Copenhagen, 573 Madison Ave. between 56th and 57th sts. (PL 9-6457); Mon.–Sat. 9:30 a.m.–5:30 p.m.; 9/6–24.*

Set your table—Once a year, these importers of china, glass, and giftware admit the public to their warehouse for wholesale prices. Lead-crystal stemware in various sizes, retail $3.50–$14.95 a glass, now $1.75–$7.50; examples of hand-cut 24-lead-crystal giftware: fruit bowl, retail $39.90, now $19.95; cake plate, retail $36.90, now $18.45. Franconia Bavarian china vases, retail $145–$450, now one half off; 45-piece English stoneware sets, retail $90–$110, now $45 a set; 45-piece china sets, ten patterns, retail $310–$480, now $150–$175. Checks accepted; no credit cards; all sales final. *Herman C. Kupper, Inc., 8 East 27th St., second-floor warehouse (684-2952); Mon.–Sat. 10 a.m.–4 p.m.; 9/5–10 only.*

Consumer Beware

Look-alikes—Cassettes whose packing and labeling very closely resemble that of TDK "D" cassette tapes have been flooding into several East Coast markets, including Boston, Miami, and New York. If you buy TDK cassettes, look closely before you leave the store. The packaging is similar enough to be misleading, but the ripoff tape is labeled "KDK," not "TDK." Other names to watch for and avoid are "Skymaster," "Computron," and "Four Star." Sometimes these cassettes will be labeled "Made in Hong Kong," sometimes not. The genuine TDK cassettes are marked "Made in Japan" or "Made in USA." TDK claims the look-alikes are vastly inferior; when both brands were tested under identical conditions, the KDK tapes had comparatively poor frequency curves. We have not heard the tapes, but if you are paying for TDK you should be getting the real thing. ▬

The Stage Is Set.

Season 1977-78

"There isn't an artist alive who doesn't share the magic of Carnegie Hall. It's not just a building. It's not just New York. It is the national symbol of the best that America can be. It is here where standards were set, are set, and will be set. This is the magic of Carnegie Hall."

— ISAAC STERN

SYMPHONY ORCHESTRAS

BOSTON ■ CHICAGO ■ CLEVELAND ■ PHILADELPHIA
CONCERTGEBOUW OF AMSTERDAM ■ AMERICAN ■ BALTIMORE ■ ROTTERDAM
TORONTO ■ MINNESOTA ■ SAINT LOUIS ■ CINCINNATI

RECITALISTS

LAZAR BERMAN ■ ALFRED BRENDEL ■ DIETRICH FISCHER-DIESKAU
ARTURO BENEDETTI MICHELANGELI ■ RUDOLF SERKIN

SPECIAL ATTRACTIONS

BALLET NACIONAL FESTIVALES DE ESPAÑA ■ PERFORMING ARTS OF ASIA

Just Part Of The Excitement at

Carnegie Hall

To: The Carnegie Hall Corporation,
154 West 57th Street,
New York, N.Y. 10019
Please send me complete
program details for
The Carnegie Hall Corporation's
1977-78 season.

Name ______________________
Address ______________________
City ______________________
State ______________ Zip ______________

Information and tickets
for all events
also available at the
Carnegie Hall Box Office
154 West 57th Street,
or Subscription Office,
881 Seventh Ave., (Suite 701)

The best [illegible] under the sun is the [illegible] made with rain.

VIRGIN ISLANDS
WHITE
CRUZAN® RUM
WEST INDIES RUM

Rainfall in the Virgin Islands is rare. But it's precious. Not only for our greenery, but also for our rum.

Because before Cruzan reaches the peak of mellowness, we add a little rain to every barrel.

As a result, light-bodied Cruzan White is not only extremely smooth, it is exceptionally clean-tasting. As clean-tasting as the rain water it's made with.

Mix Cruzan in your favorite rum drinks. Or try a Cruzan Cruise. Just mix a jigger of Cruzan White with ⅔ jigger pineapple juice, ¼ jigger lemon juice and shake with ice.

When you do, you'll know why a little rain helps make it the best-selling rum under our sun.

CRUZAN

The Virgin Islands Rum made with Virgin Rain.

Send for your free Imported Rum Recipes booklet: Cruzan Rum Distillery Co., P.O. B
218, Frederiksted, St. Croix, V.I. 00840.

Cruzan Rum Distillery Co., St. Croix, Virgin Islands. Eighty Proof

Records / Alan Rich

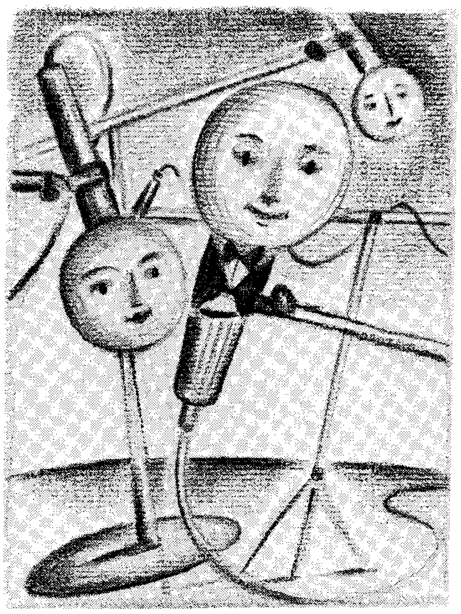
PRESENCE INDICATIVE

"...De Larrocha's *Goyescas* is a wonderful record in many ways, most of all because the pianist makes her own presence felt..."

No matter how valiantly the engineers may strive to refine the process of recording sound on tape or disc, no matter how thin the consumer may stretch his bankroll to fill his living room with knobs, transistors, and loudspeakers, the gap between the recorded performance and the live event can never be bridged. You can invoke every tired cliché in the book about the mystic communion between live performer and live audience, but the process does, indeed, take place.

I love records; my home is full of the damned things. But listening to music on electronic equipment breeds one brand of satisfaction, and listening in an auditorium breeds something entirely different. We have to be impressed by the fact that sound engineers have developed their skills to the point where we can almost discern, from hearing a good record on good equipment, what color necktie the performer is wearing. But the driving force behind that performer—mystical, spiritual, call it what you will—is an essence that lies beyond the capture by microphone, or by TV camera. From a photograph of Lisa Gherardini del Giocondo we could learn a certain number of facts about the lady; but from our personal interaction with Leonardo's *Mona Lisa* we learn even more. That analogy, imperfect though it be, defines the differences between the embalmed, immobilized performance on records and the same performance live. The insane quest for mechanical perfection, whereby a recorded performance often becomes a spliced-together collage of correctly played short passages from several sessions, further widens the gap between the real and the electronic.

Yet there are certain musicians who, beyond the techniques they have acquired to serve their needs on the stage, have also been successful in mastering the further techniques of playing to a microphone in the impersonal confines of a recording session: not only *to* the microphone, but *through* that microphone to a live if unseen audience. They have developed the technique, in other words, of recording themselves along with their performances. The number of truly "phonogenic" performers is, however, rather small. You might think that singers, because their art is produced without external mechanisms, ought to be able to project all of themselves onto a record, yet few do. The great Rosa Ponselle said somewhere—I think it was on an anniversary record that came out a few years ago—that she never was able to record an aria or song the way she sang it in person. This, I'm sure, wasn't merely a matter of the archaic recording techniques in Ponselle's day, but more a matter of an inability to work when removed from that process of live communion; I am sure that she spoke for thousands of her colleagues—singers, conductors, and instrumentalists alike.



Illustrated by Paul Degen

The excitement in listening to records (as opposed merely to *hearing* records while doing something else) is genuine: It brings us face to face with the world of musical detail—the music's design, the artist's technique, his ability to produce splendid sounds. The genuinely phonogenic artists, however, are a breed apart. They are not necessarily the greatest masters of their respective arts, but they are the few people who manage to make their own presence felt in the home listening room along with their music. This has nothing to do with "fidelity" of recording. Toscanini, for example, worked most of the time under wretched acoustical conditions, yet the personality he impressed onto his performances is unmistakable on records; you could never mistake a Toscanini performance for anyone else's, the way you could with almost every conductor working today. Others in that select circle—for me, at any rate—include Elisabeth Schumann and Elly Ameling among singers; Segovia, Rampal, Szigeti in his prime, "Fats" Waller, Solomon, and Alicia de Larrocha among instrumentalists.

This rambling preface is, in fact, by way of leading up to de Larrocha's new record (London CS 7009), a complete performance of Enrique Granados's set of six long piano pieces called **Goyescas.** It is a wonderful record in every respect, but most of all because of that indescribable quality that I've been struggling to describe, the sense of the performer's presence. The music, of course, has a presence of its own, these elegant, flawlessly fashioned evocations of Goya's Spain, their mingling of pathos and grace managed with a consummate skill that needs to be thought of as "classic" in the best sense. There is a peculiarity in the musical art of Spain; you sense it also, for that matter, in that country's paintings. It is a celebration of the individual over the group, of the miniature over the massive expression. Manuel de Falla may have been a more adventurous composer, but Granados—in the small output of his foreshortened life—created a kind of music in which the miniature becomes a very grand, very broad expressive unit. The joining of his musical instincts to the visual sense of Goya was one of those perfect marriages that rarely happens in the arts.

If you've been lucky enough to meet de Larrocha, you immediately come to realize how close she is in spirit to Granados's own musical ideas. I don't mean, merely, that she is a very small lady, with tiny hands that, you first think, oughtn't to be brought anywhere near a piano. It is more a matter of a love she has acquired for the elegant

Le Quercy
Lunch/Dinner/Cocktails
FRENCH PROVINCIAL CUISINE
52 W. 55 / NY 265-8141

☆☆ **La Colombe d'Or** (Studley), 134 E. 26 Street, New York, (10010) MU 9-0666 **R** carte dej.-diner (cadre rustique provençal) **Spéc.** bouillabaisse, steak d'agneau aux herbes de Provence, daube de boeuf, paris-brest. **Vins** Pradel, Chateauneuf-du-Pape, Blanc de Blancs.

feel the difference for less!
FRENCH JEAN STORE OUTLET
311 E. 60th St., NYC/212-751-6013
Tues. through Sat. 12 Noon to 5:30

TWELVE ORIGINAL COLOR LITHOGRAPHS of the "Kabuki Theater" by Al Hirschfeld.
Send for catalog.
HIRSCHFELD
George J. Goodstadt Inc.,
225 Park Avenue So., New York 10003
(212) 777-6170

Le Palais
Haute Cuisine Française
RESORTS INTERNATIONAL HOTEL
On The Boardwalk • Atlantic City
Reservations: 609 344-6000

Where's the inn place for lunch, dinner and Sunday brunch?
inn the park
RESTAURANT & BAR
Where's the in place for after dinner disco?
Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE
Jackets required—no denim
Both at the Barbizon Plaza Hotel
Ave. of the Americas bet. 58th & 59th. CI 7-7000

An original approach to the use of visual imagery to reveal your secret self.
GO SEE THE MOVIE IN YOUR HEAD
by DR. JOSEPH E. SHORR
Popular Library
$1.95 at bookstores and newsstands

"...Not a song of Fauré is less than exquisite, and Ameling's singing is rapturous..."

detail. She also plays large-scale music—most of the time, extraordinarily well; I love her London record of Schumann's *Kreisleriana* (CS 6749), for example, and am also stunned at how she can whale the bejeezus out of the Albéniz *Iberia* (CSA 2235). But, to hear her at work in these sublime Granados pieces is to enter into a world in which sound, color, and spirit make a joyous blend. Only a small mind would find this small music.

This is actually de Larrocha's second recording of *Goyescas;* the first, a two-record Epic set now discontinued, was lovely enough, and included some minor Granados works of great charm on the last side. The new set is infinitely superior, as to both sound and the range of artistry that sound is made to serve. In both versions, by the way, one extra piece, "El Pelele," is appended at the end of *Goyescas* proper, since it, too, derives from Goya's paintings, and also since it, like the suite itself, later found its way into the opera *Goyescas*, which the Met produced in 1916. On his way home from that premiere, Granados, age 48, lost his life to a German torpedo.

On two two-record albums (CS 2-2127/8), Connoisseur Society has issued the complete **songs of Gabriel Fauré**, sung by Elly Ameling and Gérard Souzay, with Dalton Baldwin at the piano. In a sense, Fauré was very much like Granados in the outlines of his musical style. He lived much longer, nearly 80 years, and his voluminous output was far more varied. But his finest music, whatever its size in terms of duration, glowed from the miniaturist's fashioning; even in such an extended work as the *Requiem* he seldom raised his voice. His large-scale instrumental compositions suffer from his seeming disinterest in working out extended musical designs.

The songs are, beyond doubt, the crown of his art. They extend throughout his lifetime and form in themselves an interesting historical study of a composer, himself somewhat reclusive, slowly and with constant ingenuity reacting to changing accents in the world outside his window. The suave, chaste elegance of the early songs (of which "Dans les Ruines d'une abbaye" and the Schumannesque, exalted "Après un Rêve" are the best known), through a quiet struggle of conscience with Wagnerian harmony (most of all in the settings of Verlaine from the 1890s), to a bashful nod toward musical Impressionism in the very last cycle, *L'Horizon chimérique* of 1922. Not a song in this vast output is less than exquisite; the fashion I have sometimes encountered, of not taking this music seriously, ought to be put to rest by the evidence these two albums contain.

Souzay and Ameling are an oddly matched pair: an eloquent and renowned artist possibly a year or two beyond his prime, and one of the most satisfying, not to mention lovable, of young singers. You must, in hearing Souzay at work, be prepared for a few notes that he can no longer manage without effort. The impeccable style he commands makes up in full measure for these minor lapses, and only one or two songs—the "Shylock" madrigal, for example—are truly bad. Ameling's work, however, can best be described as rapturous. Like de Larrocha, she has unlocked the secret of making herself fully known through the microphone. She is an artist of consummate taste, and of a command of the gentle melodic curve that seems to transform her into the music she sings. I had known her work best in German repertory: Schubert songs and some exceptionally expressive singing in a number of Bach cantatas. In these new albums she has moved into French music with no loss of that power of stylistic identification that has always illuminated her work. With both singers, Dalton Baldwin is, as always, a collaborator for whom the word *accompanist* is but a pale reflection of his qualities.

On one of Angel's low-cost Seraphim discs (60286), the British pianist Solomon plays three **Beethoven sonatas**—the *Pathétique, Moonlight,* and *Appassionata*—in a manner so satisfying that, even though you surely already own recordings of these thrice-familiar works, this record cannot be ignored. Solomon (his surname was Cutner, and he never used it in public) was born in 1902; his fabulous career was ended in 1956 by an injury to his hands. A pianist of extraordinary wisdom, he made many recordings, mostly of Beethoven and Brahms, that are remarkable for their strength, nobility, and immense control over musical line. He toured this country last in 1954; if you heard him you cannot have forgotten him.

These recordings date from about that time and show Solomon at the height of his powers. The first thing

Save $1,014 to Rio
by dancing at Cachaca
(2 Brazilian Bands)
Every Nite Exc. Mondays
10PM-4AM
403 East 62nd Street
Res: 688-8501
CACHAÇA

knickers
688-9488 Lunch Dinner Brunch
928 Second Ave.
at 49 Street New York

DO THE CRAWDADDY.
Do the sausages for dinner, a julep for dessert and the Red Richards Trio for jazz. Nightly. Do it.

New York's
New Orleans Restaurant.
45th and Vanderbilt.
Call Aldo at 687-1860.
CRAWDADDY

CYCLE VERMONT & ADIRONDACKS
Adult, family and group bicycle tours professionally guided. Leisure touring to enjoy the full flavor of nature's scenic beauty. Cozy Inns, beautiful campsites. Send for free brochure today.
FULL CYCLE (802) 893-2505
River St. RD 4, Milton, Vermont 05468

We CLEAN
SHEEPSKINS,
SUEDE & LEATHER
GARMENTS!!!
Gloves, Handbags, Boots
...also our specialty!
Call: JU 6-3737
For U.P. PICK-UP
OR Bring or Mail Items To:
LEATHERCRAFT PROCESS OF AMERICA, INC.
54 West 56th Street, New York, N.Y. 10019

you hear in his work is an unusually clean, unromantic way with phrasing that might strike a casual listener as somewhat stiff. Listen again; there is more here, that fantastic ability to project, from the very beginning of a piece, a knowledge of how big it is going to be and where it is going to go. If you think you know these three sonatas backward and forward, you may be surprised at how many new facets are revealed by the wisdom of Solomon.

Presence Imperfect

The matter of how phonogenic an artist is creates a problem when applying the term to rock 'n' roll. Much of the music on an album like *Sgt. Pepper,* for example, exists in no other form. The record *is* the music. There is no live performance to compare it to; indeed, the instrumentation, electronic amplification, overdubbing, multiple tracking, in their particular combinations, can be heard nowhere else but on the finished product. A truly phonogenic rock artist, then, is one whose live, conventional performances equal the excitement of the music he puts onto his records. Most groups today end up being the reverse of phonogenic. Their live performances become merely second-rate imitations of their records.

I went to see **Taj Mahal** in person a couple of weeks ago, and after the performance I came out of the club with a good feeling that lasted for about the next three days. It was a joyous performance. His music filled every corner of the room and seemed to swirl around under the chairs and tables. It was a performance that was up to his albums, of which there are thirteen excellent ones, each advancing musically while probing more deeply and a little more carefully into the historical influences on his music. Listening to Taj Mahal's albums is a bit like watching successive episodes of *Roots* on television. They combine a scholarly analysis of the whole history of black music with an exposition of his own life influences. His father was a noted jazz arranger, and Taj's music moves through big-band-sounding music to the blues to rock 'n' roll to West Indian to African. It's not the journey of a second-rate musician searching for a style, nor is it a stuffy historical examination of periods and styles. It's the work of a man whose music truly is his life, and it's fun to listen to. The latest disc is called *Music fuh Ya* (WB BS 2994), but this is one artist whose entire catalog (the first eleven albums are on CBS) I would heartily recommend. —**Tom Bentkowski**

"TENNIS PLUS"
The Racquet & Health Club
Combination of The CENTURY
RACQUET CLUB MEMBERSHIP*
- 32 week season commences October 3, 1977
- 4 A/C ELASTATURF courts
- Glareproof lighting

HEALTH CLUB FACILITIES**
- Olympic size pool
- Exercise gym
- 6 Finnish Saunas
- Billiard & card rooms

*Low season rates plus $10 Tennis Membership Fee
**On the day of your regular tennis reservation only
"SQUASH"
- Membership Club
- Glass-Enclosed, A/C Squash Courts

Rates: $1.75 per ½ hour per person
Squash Membership Fee — $75
Century Racquet Club
2600 Netherland Ave., Riverdale, N.Y. 10463
Phone: (212) 548-4700
JUST MINUTES FROM ALL POINTS IN MANHATTAN, THE BRONX & WESTCHESTER

JAPANESE HEALTH CLUB
Exclusively for MEN
For a relaxing . . .
SAUNA-JAPANESE
HOT BATH SHOWER AND
MASSAGE BY TRAINED
JAPANESE MASSEUSES.
ABBEY/ VICTORIA HOTEL (Rm.310)
151 W. 51st. ST. cor.7th ave. 765-2845

TENNIS
Save 10% on Seasonal Time - And Get Health Club Privileges at No Extra Cost!
Reserve now for the 1977-78 Winter Season at Village Courts, and save 10% (for a limited time only)! You get to swim, sauna and suntan at the incomparable New York Health & Racquet Club after playing. Championship, Air-Conditioned courts with N. Y.'s finest surface. Choice hours are still available.
Village Courts - 110 University Place
989-2300

New York Journal/William Flanagan

NUDIE BLUES

"...Codd saved the cops from the ultimate embarrassment—having their film rejected. No self-respecting porn parlor would buy it..."

Poor Mike Codd. They finally lock up the Sam suspect, and all that people are talking about is how the cops made a porno movie. Deputy Commissioner for Public Information Frank McLoughlin wound up with egg all over his face after raising hell with his friends at the *Daily News* for reporting that an undercover unit had made such a film to infiltrate the porn industry, then had to admit—following the story in *New York* last week—that yes, indeed, the film did exist.

But Codd really should be taking bows. New Yorkers are in debt to him for blowing the whistle on his own undercover unit and preventing peep-show devotees from seeing the cops' cinematic effort. For, take it from us, folks, it ranks as the worst porno film ever made.

Take the setting: a hot-sheet motel in Queens. You wouldn't take your spouse there. Holiday Inn–provincial décor. No mirrors. Not even a water bed.

And the casting. Three twelve-minute loops, and there are only two characters. No unexpected guests popping in. Just the one couple, one on one. Al Goldstein would have walked out before the second loop.

The performers are supposed to be pros—the actor has some legitimate screen and Off Broadway credits—but both are probably just as glad the film has not been widely shown as are the porn-parlor jockeys who would have been stuffing quarters into peep machines to see this dreck.

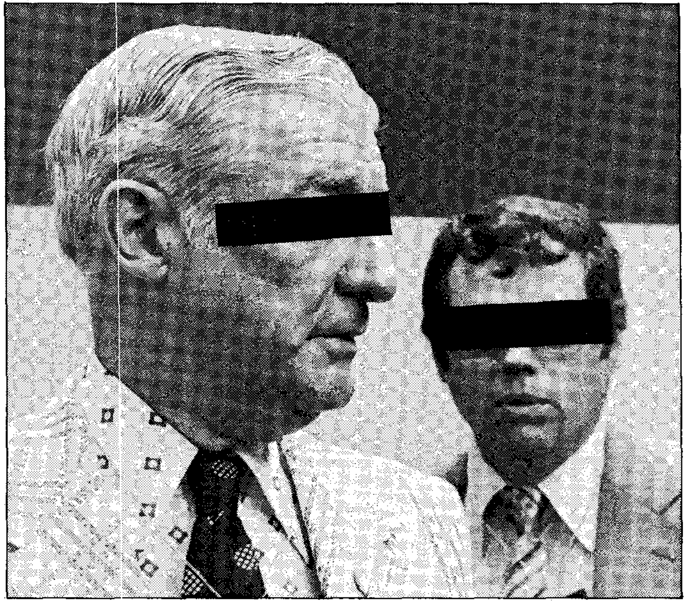
The stud is in bad need of a shave, looks close to 50, and could restore the confidence of the most insecure men. This is no Harry Reems.

His leading lady, well endowed but hefty, is unconvincing. In fact, it's a credit to the hero that he manages to keep the action going with her at all. Presumably, she has a nice personality.

The script is unfit for the average thirteen-year-old's fantasies. Loop one opens with a distressed damsel summoning a bellboy to repair a leak. He soon becomes distracted, disheveled, and disrobed. Since there is no sound track, one is spared any conversation or other noises. Even any gurgles—from the faulty plumbing.

The second loop finds our hero in a burglar's costume, briefly. The heroine manages to take his mind off thievery. Finally, perhaps in an attempt to legitimize the film, we have a honeymoon couple, consummately compatible. The actor's and actress's performances throughout are uninspiring. (One wonders, since the cops interviewed dozens of performers, about the selection. But then, for $50 per loop—which took a total of about twelve hours—you don't get Paul Newman and Raquel Welch. You don't get good lighting or cinematography either.)

FRED W. MC DARRAH



See no evil: *The cops are ill-equipped to make classy skin flicks.*

It's a credit to the undercover unit—which included one policewoman on the "set"—that they managed to labor through all those hours of shooting. The cast, too, proved to be real troopers and never flagged.

The film, as it turns out, was never released as intended. Codd thereby saved the department from the ultimate embarrassment—having it rejected. No self-respecting porn-parlor operator would ever buy such a film.

Clearly, what the Police Department desperately needs is its own actors' and directors' studio. Or maybe they could send their undercover units to NYU to take courses. It is obvious that the cops should cash in on all the good material they cover. Why, NBC managed to record enough footage of hookers parading and purveying in one evening on East 38th Street to supply Times Square porn parlors for a year.

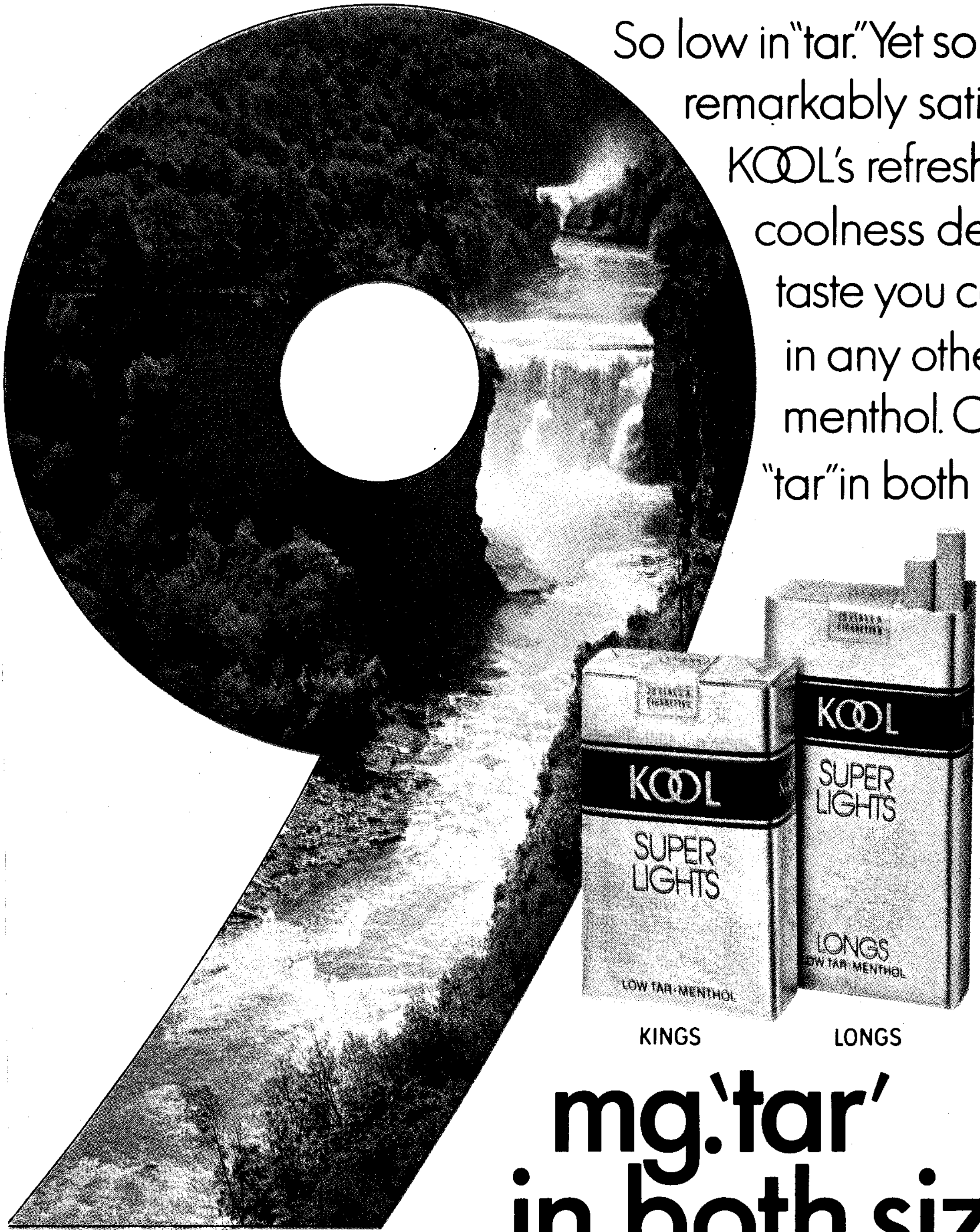
Perhaps instead of making arrests, many of which don't stick anyway, the cops should film "alleged perpetrators." They could produce television serials, such as *Lexington Avenue Hooker* or *Two Hours at the Ramrod.* Why leave it all to Gail Sheehy and Arthur Bell? And why stick to porn? New York is full of marvelously inventive mass murderers and assorted other crazies. Movie and television producers have been trying to get their hands on Police Department files for years. Why should Breslin, Schaap, and Dunleavy be the only ones to profit? Given the city's sick financial condition and insatiable appetite for smut and crime stories, the Police Department could generate badly needed income by getting into the film business. It could give new meaning to the old "Stop or I'll shoot" line.

Ultimately, of course, the P.D. would have to be revamped. Actors would have to be trained as cops or vice versa, which would help scores of chronically unemployed thespians. The commissioner would have to be someone who knows something about sex and movies—perhaps Roman Polanski could replace Codd. Or even Marilyn Chambers. And who else but Scott Meredith, the literary agent with the hot Son of Sam tapes, as McLoughlin's successor? What this city needs is *good* dirty movies. ▬

Finally...a low 'tar' menthol that satisfies.

NEW

KOOL SUPER LIGHTS


KOOL
SUPER LIGHTS
LOW TAR·MENTHOL
KOOL
SUPER LIGHTS
LONGS
LOW TAR MENTHOL

So low in "tar." Yet so remarkably satisfying. KOOL's refreshing coolness delivers a taste you can't get in any other low "tar" menthol. Only 9 mg. "tar" in both sizes.

KINGS LONGS

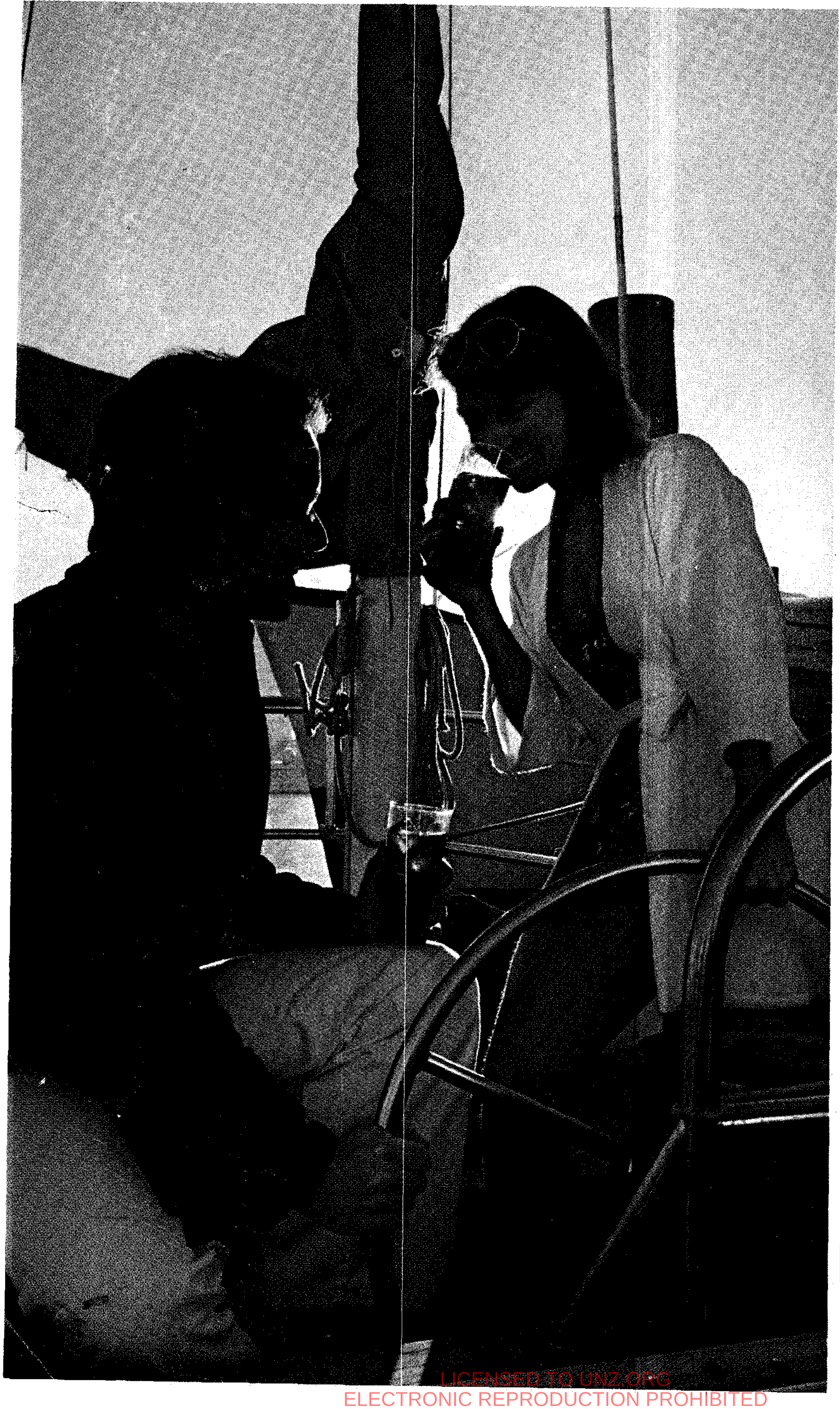
mg.'tar' in both sizes.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© B&W T CO.

9 mg. "tar," 0 .8 mg. nicotine, av. per cigarette, by FTC method.

CAMPARI INSTEAD.



The sun is over the yardarm, an
you're about to have "the usual
But it's the kind of day for
something special. So you have
Campari & Bitter Lemon instea

A long, cool drink of Campar
& Bitter Lemon makes a satisfy
thirst-quencher before the mas
or after a swim. And it's the
perfect light drink before lunch
or dinner.

That unique, tongue-tingling
flavor of Campari is a refreshin
change from the drink you ask
out of habit. Soon you may eve
find yourself getting into a new
habit: having Campari instead.

CAMPARI
Schweppes
Schwepp
Bitter Lem

Campari & Bitter Lemon...pour a ji
(1½ oz.) of Campari over ice in a tall
glass. Fill with **Schweppes Bitter Le**
Add twist of lemon, if desired.

CAMPARI &
BITTER LEMO

IMPORTED, PREPARED AND BOTTLED BY
AUSTIN, NICHOLS & CO., LAWRENCEBURG, KY.
48 PROOF BITTER LIQUEUR.